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**Folio of Compositions and Critical Commentary**

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## **Abstract**

This research comprises a folio of original compositions and an accompanying critical commentary. Employing a practice-based research methodology, the compositions explore my subjective aesthetic principles through a variety of musical devices, resulting in an individual compositional language. These aesthetic concerns, and the musical devices that contribute to forming a distinctive compositional style, are discussed in the critical commentary.

By examining my subjective attitudes towards my compositional language, I identify a number of aesthetic principles that pervade my music. These include ambiguity, surprise, beauty, and a response to stimulus. These aesthetic concerns are addressed through the use of a number of stylistic devices that are prominent in my compositional language, including metrical ambiguity, the use of drones and ostinati, textural manipulation, and my approach to thematic and melodic development. The formation of my compositional language is discussed through an examination of my musical upbringing, identifying both Australian art music and post-postmodernism as influences on my style.

The outcome of this creative research is a folio of original compositions that exemplify the aforementioned aesthetic principles through the employment of stylistic devices. The compositions included in the folio are *Stolen*, a major work for electric guitar and chamber ensemble that takes its form from a poem by Richard James Allen; *Water Mirrors*, a major work for string orchestra based on a collection of poems by Nicholas Powell; and two vocal works, *dark waters*, *air stirs*, a setting of two haikus for unaccompanied mezzo soprano; and *Dearest Mother...*, a setting of World War I letters that were written by hospital nurse Edith “Queenie” Florence Avenell, scored for soprano, viola and piano.

**Declaration by author**

This thesis is composed of my original work, and contains no material previously published or written by another person except where due reference has been made in the text. I have clearly stated the contribution by others to jointly-authored works that I have included in my thesis.

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**Publications during candidature**

Murphy, Nicole. "Dearest Mother..." *War Letters: New Music Commemorating WWI*. Perf. Jo Allan, Alison Morgan, and James Wannan. Rec. 14 November 2015. CD.

Murphy, Nicole. *Elsewhere*. 2010. Wollongong: Wirripang, 2014. Print.

Murphy, Nicole. "Elsewhere: Theodore Front Prize." *Journal of the International Alliance for Women in Music*. 19.2 (2013): 46-48. Print.

Murphy, Nicole. "Insight: Stolen." *Resonate Magazine*. 4 October 2016. Australian Music Centre. Web.

Murphy, Nicole. *Isa*. 2014. Wollongong: Wirripang, 2015. Print.

Murphy, Nicole. "Remnant." *Australian Women Composers' Piano Anthology*. Ed. Katie Zhukov. Wollongong: Wirripang, 2015. Print.

Murphy, Nicole. *Stolen*. Cond. Julian Pellicano. Perf. David Perry, Miki Sawada, Solomon Silber, Jeff Stern, Samuel Suggs, and Ilana Waniuk. Elm City Records, 2016. MP3.

Murphy, Nicole. *Surface*. 2012. Wollongong: Wirripang, 2015. Print.

Murphy, Nicole. *Surface II*. 2013. Wollongong: Wirripang, 2014. Print.

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## **Chapter 1**

### **Introduction**

Philip Glass believes that a freeing from ideological debate was one of the legacies of his generation (qtd. in Scheffer). As a composer in the twenty-first century, this idea presents a wealth of possibilities that is at once exciting and overwhelming. In a landscape filled with constant digital noise, stimulation, and a high knowledge turnover (Shepherd 1), the range of stylistic influences available to a composer is vast. Ross states that, “styles of every description ... jostle against one another, none achieving supremacy” (561). The composer’s role, more than ever before, involves making choices from this bewildering array of sources and elements (de la Fuente 155). In this critical commentary, I discuss the creative choices that I have made in developing my own aesthetic and compositional language.

Submitted in fulfilment of the requirements of the Doctor of Philosophy degree at the University of Queensland, this critical commentary accompanies a folio of original compositions. The critical commentary consists of seven chapters. Chapter 1 details the methodology of my research and my personal musical background, providing an overview of the stylistic evolution of my music throughout the past decade. In doing so, Chapter 1 makes references to a number of works composed in the years prior to commencing the PhD program in order to illustrate the formation and evolution of my compositional style up to this stage. Chapter 2 provides an overview of the main aesthetic concerns that are evident in the compositions included in the folio. I refer to these as ambiguity, subverting expectation, beauty, and stimulus. Chapter 3 presents a discussion of a number of compositional devices from the Western art music tradition that are utilised in my music, as well as outlining my compositional process. This chapter is divided into subsections,

detailing my approach to metre and rhythm, thematic and melodic development, and texture, as well as the use of drones and ostinati. Chapter 3 references a number of composers whose work has been instrumental in shaping my personal compositional style. The following three chapters are dedicated to the discussion of how my aesthetic principles are present within the compositions within the folio, as well as providing an analysis of the compositional devices and the stylistic treatment of the musical elements within each work in the folio. Chapters 4 and 5 discuss the significant works in the folio: *Stolen*, a 45-minute suite for solo electric guitar and chamber ensemble, and *Water Mirrors*, a 35-minute piece for string orchestra. Chapter 6 discusses a number of vocal works, including *Dearest Mother...*, for soprano, viola and piano, and *dark waters; air stirs*, two short pieces for unaccompanied mezzo soprano. Chapter 7 presents the conclusions of my research.

## 1.2 Methodology

The composition folio and accompanying critical commentary is a result of self-reflective practice-based research. In practice-based research, the research is carried out through the investigator's artistic practice. Reiner and Fox assert that, "the folio of compositions has the status of a thesis, and an original contribution to knowledge is made in the form of an aesthetic argument articulated in the musical works themselves" (3). Barrett acknowledges the constraints of self-reflective research, including a tendency for artists to be "reticent in discussing their work", and the difficulty of ensuring quantifiable research outcomes with regards to the expectations of traditional scholarship (2). Dallow argues that, "substantial parts of art practice *are* research, because it is investigative. It is about enquiry" (53). He cites Blauvelt's view that research skills, such as reflection and theorising, are inherent and crucial to the creative process, rather than tools to be employed before or after the work has been created (53).

These self-reflective research tools have been a part of my creative process since I started composing. From a young age, I kept hand-written journals, with entries capturing stimuli for future pieces, drawing sketches of the shape and form of pieces I was composing, and lists of potential solutions for problems that arose during the creative process. Due to the intuitive nature of these early-formed habits, incorporating further self-reflective practices into my compositional process for the purpose of this research was not intrusive or stifling in any way. Some of these additional methods included making audio recordings discussing my works, both before I began composing and after a project was finished. These recordings were frequently augmented by audio recordings of improvisations; often I would verbally describe my intentions while the improvisations were taking place. Extensive note-taking also occurred during rehearsals, Skype sessions with collaborators, and during the studio recording process. I drew sketches and wrote journal entries detailing my initial compositional intentions, which I reflected on and updated throughout the composing process. I also recorded my thoughts in a journal at the end of each composing session, and made notes on the score whilst composing in order to capture emergent thoughts throughout the composing process. These notes typically outlined the compositional devices that I was implementing and their intended outcome (e.g. to build to climax). In addition to the note-taking, I set aside regular time to reflect on these notes.

McCoy highlights the potential of collaboration to achieve a “level of richness” that may not be attainable as an individual (38). In order to stimulate innovation and the creation of new knowledge, this research draws upon elements of cooperative inquiry to develop two of the works in the composition folio, *Stolen* and *dark waters*. Park’s description of the process of participatory research as a “cycle of action-reflection-action” (qtd in Reason 82) mirrors the collaborative process used to develop *Stolen* from a seven-minute composition to an

album-length work. Further discussions of the impact of collaboration on these two works can be found in chapters 4.2 and 6.1, respectively.

Gibson states that, “the text is not an explanation of the artwork; rather, the text is an explicit, word-specific representation of processes that occur during the iterative art-making routine, processes of gradual, cyclical speculation, realisation or revelation leading to momentary, contingent perception-cognition-intuition” (qtd in Candy 9). Candy concurs, stating that, “whilst the significance and context of the claims are described in words, a full understanding can only be obtained with direct reference to the outcomes” (1). With this in mind, the three chapters that deal specifically with the works in this folio are largely analytical, with the analyses illuminating my stylistic treatment of the musical elements and therefore building a picture of my overall compositional aesthetic. A more general discussion of my aesthetic aims can be found in Chapter 2.

### **1.3 Personal Background**

My compositional aesthetic can be better understood with some discussion of its context. Although at the time I was not aware of it, composing has been a part of my musical life since I started piano lessons as a young child. I initially began composing through a process of “re-composing” passages of the piano repertoire that I was learning at the time, often as a means to avoid having to practice a particularly difficult or awkward phrase. In addition to these adaptations, I made subtle changes to rhythms, register, and cadences that I (rather impudently), perhaps believed “improved” the repertoire.

I also began writing my own music at this time, which was typically stylistically derivative of the repertoire that I was learning. I have always been an avid journal writer. As a child I used writing as a method to capture thoughts, to reflect on events, and to make order of the world around me. So it was only natural that, once I learnt the language of music, I

would utilise that language in the same manner. I was drawn to the solitude provided by the slow process of notating and refining my scores. It is interesting to note that in my teenage years, as society became increasingly digitised, my writing (both words and music) still occurred by hand. At times I did attempt to digitise my processes, but the careful consideration, reflection and the intentionality of writing by hand was somehow absent with the speed and ease of typing. I was drawn to the slow, methodical handwritten process that allowed time for reflection and introspection, seeming to slow time down. David Malouf concurs, stating his belief that there is a clear relationship between the pace of his hand writing and the rate at which he thinks, and remarks that the slow place of writing by hand leaves open “the possibility of second thoughts” (52).

Until my final few years of schooling, I was primarily exposed to the repertoire of the Australian Music Examinations Board (AMEB) piano syllabus, which contained a limited amount of contemporary music. I distinctly remember the day as a teenager that I first heard Stravinsky’s *The Rite of Spring*, which (although now a century old) sounded fresh, vigorous and enthralling to me. Enthused, I began to study the music of other early twentieth-century composers, including Debussy, Ravel, Bartók, Schoenberg, Webern and Copland. The early twentieth century remains one of my favourite periods to teach my young composition students, because their excitement and delight at the sounds of the music remind me of how invigorated, fascinated and enthused I was by the potential of these sounds. It was also in my last few years of high school that I was exposed to Australian art music, primarily that of Peter Sculthorpe, Ross Edwards and Stephen Leek. I had always loved the Baroque and classical piano repertoire that I had grown up learning, but I never felt as connected to this music as I did to music that came from my own time and place.

In the following years, I completed my undergraduate studies at the Queensland Conservatorium, under the composer Gerard Brophy. Through our lessons and my

personal study of his music, Brophy taught me about the importance of space and silence, and how an entire piece can be developed organically from one single idea. He developed my fascination with timbre and impressed upon me the need to be fastidious in my approach to notation. His gentle approach to teaching composition did not interfere in the process in any way, or give preference to particular stylistic attributes over others, but rather provided a constant stream of questions that later developed into the ever important inner compositional monologue.

During this time, I was exposed to a huge array of music from the mid to late twentieth century, finding myself particularly drawn to the delicate, spacious sounds of Takemitsu and Feldman, as well as the driving rhythms of Andriessen, David Lang, Julia Wolfe and Michael Gordon. Closer to home, I was fascinated by the lyricism in the music of Paul Stanhope, the textural explorations of Mary Finsterer and Michael Smetanin, and the timbral palette of Liza Lim.

The compositional style that I developed over the four years of my undergraduate studies could be described in terms of slowly evolving, static music, which featured thin textures, subdued dynamics and a preoccupation with the timbral capabilities of the instrumentation. It was seamless music, devoid of sudden changes or surprises. It was reserved, and a little hesitant. There was an economy of materials used in these pieces and everything was pared back. I took very seriously advice from Peggy Glanville-Hicks, who wrote, “A work is finished not when you can’t add anything more, but when you can’t take anything else away” (qtd. in Murdoch 45).

In the years following my undergraduate studies, including the beginning of my Masters studies with Dr Gerardo Dirié, I had pared the music back until nothing else could be taken away, and consequently began to move back in the opposite direction. My music retained its static nature due to the use of drones and subsequent lack of harmonic movement, but

I began to focus on creating rhythmic intricacy in melodic passages, and building layer upon layer to thicken the texture. I also experimented with the use of surprise, incorporating more abrupt musical contrasts through dramatic shifts in tempo, texture, and dynamics. I wrote faster music, with more moving parts, and began to incorporate ritualistic, driving ostinati into my work. There were still periods of silence and quiet, introspective sections featuring slower tempi and thinned-out textures; however, the music generally became less hesitant and more directed.

Today, my music encompasses moments of both extremes, from the thin, spacious, hesitant sound world of my undergraduate years, to music which is transfixed by elements of rhythmic and textural intricacy, contrasts in tempo, and driving ostinati. The sounds of the composers whose music I became acquainted with throughout these formative years still permeate my musical language, and improvisation and the slow nature of the hand-written score remain central to my compositional process. Recent developments in my aesthetic approach are discussed in Chapter 2.

## Chapter 2

### Aesthetic Approach

In examining my subjective attitudes towards my aesthetic and compositional language, I can identify a number of overarching principles that will be examined in further detail in this chapter. I aim to write music that:

- creates ambiguity by leaving space for questions,
- reflects my subjective notion of beauty through vast sonic landscapes, iridescent timbral combinations, and lyrical melodies,
- sounds both familiar and strange,
- subverts expectation,
- is delicate, considered and eloquent; but also aggressive, driving and energetic, and,
- interacts with and responds to stimulus.

#### 2.1 Ambiguity

Literature, the visual arts, dance, and theatre possess the ability to convey meaning or communicate a narrative. Cross argues that “music appears to be inherently ambiguous”, unable to communicate meaning in an explicit way (qtd. in Miell et al. 30). This ambiguity provides the listener with the opportunity to engage with the work and assign their own meaning to what they have heard. Fischer et al state that “one possible reason that ambiguity is so important to art and literature is that it offers us the chance to be innovative in our interpretations. Faced with a work that has multiple meanings or seems vague, we have to actively use our own ideas and judgments to find meaning.” Turner concurs, “because there is no correct solution, the work of art itself becomes a problem that engages the mind” (262).



On a personal level, I find artwork that is ambiguous particularly interesting and engaging. Ambiguity is evident in many of the artworks that I choose as stimuli for my compositions. When reading *The Kamikaze Mind*, the novella on which my 2013 chamber opera of the same name is based, the author encourages the reader to engage with the work in a number of different ways. The alphabetised approach of the book allows it to be read chronologically, by theme, or through words that might be of particular interest to the reader (Allen). *Temple Bell*, a 2011 vocal work, takes its structure from a haiku by Buson, adopting the ambiguity of the poem by not revealing the subject (a butterfly) until the final phrase of the piece. I also enjoy the privacy of expression that ambiguity affords the composer. The ability to choose whether or not to reveal my intentions for, or meaning of, a composition allows for a less self-conscious method of personal expression. Chapter 3 discusses ambiguity in my music, evident in my approach to metre, rhythm, and timbre.

## 2.2 Subverting Expectation

In addition to ambiguity, expectation and surprise are used as methods of engaging the listener and sustaining attention. Tillman et al argue that the way in which composers fulfil audience expectations has a direct impact on the emotional experience of the listener (1). In order to subvert expectations, a composer must presume to know what an audience is anticipating. Although audience expectations are not able to be consistently predicted with accuracy, Huron asserts that conditional probability plays a role in shaping audience expectations, stating that the “occurrence of a particular event might be shaped by other neighbouring or distant events” (57). On a broad level, the element of surprise in my music may come from the duality of sound worlds that occupy the same piece: soft, lyrical and spacious, as opposed to fast, energetic and aggressive. Surprise may also appear in the form of sudden textural, timbral, or dynamic changes, or when the roles of the instruments in a particular section change without preparation. These sudden changes can occur in

isolation, or several musical elements can change simultaneously, intensifying the expectations of the listener, and eliciting a stronger emotional response (Tillman 1). Surprise is also created in more subtle ways. It could be the subtle passing of a line between two different instruments, in the manner of *klangfarbenmelodie*, or the metric modulation of an ostinato figure, subverting expectations created in previous sections of the piece. Iazzetta describes the essence of music as “the association between sound and performance gesture” (qtd. in Corness 22). Subverting this association through instrument preparations, or the unexpected blending of timbres results in “the sound’s transcendence of our expectation” (qtd. in Corness 22).

I aim for my music to feel both familiar and strange. Often “the familiar” is subverted to create “the strange”, somewhat like the Mannerist painters taking the balance and symmetry of Renaissance art work and distorting or subverting the image slightly in order to create tension (Meiborg and Tuinen 61). Jones remarks, “For Mannerists, originality lies in transforming traditional materials. The result is an audacious association of the familiar and new, like and unlike” (173). Bond draws parallels between mannerism and postmodernism in literature, arguing that “mannerism, like postmodernism, uses the forms that are customary in the culture but subverts them, changing the content” (275). The familiar in my music could be considered the typically clear tonal centre, subverted with tension provided by the prevalence of dissonant intervals above the tonal centre, such as minor-seconds, major -sevenths and augmented-fourths. Temperley found that non-musicians become familiar with musical relationships, and subsequently develop musical expectations, through the repetition of musical ideas (42). Therefore, the interruption or altering of an ostinato is also used as a way of subverting audience expectations. The familiar in my music could also be the expectation of metre, that is subverted with the occasional addition or diminution of the beats in the bar. The familiar could even be a

classical instrument subverted by preparations, such as the treatment of the vibraphone in Movement I of *Stolen*. In this instance the audience has a preconceived idea of the sound that a vibraphone produces, however, when they hear the sound, it is coloured by the vibrations of coins atop of the bars. As Bond warns, “mannerist art and literature appear familiar on first apprehension, but assumptions prove false” (275).

## 2.3 Beauty

In the second half of the twentieth century, modernism gave way to a new ideology. Postmodernists sought to break down the barriers between high and low art that had been firmly established in the modernist era (Lyotard xviii). Despite this resolve, composers faced criticisms of writing to appeal to audiences. The postmodern relativism and sense of irony made sincerity difficult (Vermeulen and van den Akker). Teachout links the emergence of explicit beauty in music to the start of the post-postmodern era, which he aligns with the collapse of the World Trade Centre on September 11 2001. Although he acknowledges that postmodern relativism was starting to dissipate in the years leading up to 2001, he mentions that in the weeks after 9/11 Americans chose to seek solace in music that was “inherently beautiful”. Bennett concurs, defining post-postmodernism as a style that “combines postmodernism’s fluid polystylism with a new-found, un-ironic faith in beauty” (22). Nearly a decade after Teachout’s proclamation of the start of the post-postmodern era, Vermeulen and van den Akker proposed an alternative term, metamodernism, citing the “return of a Romantic sensibility” as a prominent feature of the style.

Characteristics of my music that align with post-postmodernist philosophies include polystylism, and the unashamed portrayal of the subjective notion of beauty. Polystylism is present in *Stolen*, as evidenced by the juxtaposition of elements of popular music and

classical idioms. In this work, popular music-influenced extended guitar solos are heard in places where cadenzas might typically occur, and patches are applied to alter the guitar sonorities, allowing the instrument to both blend with, and contrast, the more traditional classical sonorities of the remainder of the ensemble. In the fields of aesthetics and philosophy, the debate on the definition of beauty and its portrayal in the arts has been ongoing since the publication of Burke's *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beauty* (1757) and Kant's response published in 1764. Burke grappled with the definition of beauty and the sublime, acknowledging that beauty was often found in things of opposing characteristics (Reyes 20). Kant defines beauty and the sublime as subjective concepts, but acknowledges that there is often a collective consistency on what is considered beautiful (Reyes 28). More recently, Gardner concurs, emphasising the distinction between "traditional beauty" and an "individualised sense of beauty" (41). He proposes a broad definition of beauty that is found when an "object is interesting; it's form is memorable; it invites further encounters" (49).

As a student I was captivated by music that I felt had a certain richness to it. A richness that meant that I could listen to a piece many times, each time noticing something new in the orchestration that I had not previously heard. I was beguiled for months by *The Rite of Spring*, so rich it was in textural, timbral, rhythmic and tonal detail that it invited further exploration. Coupled with surprise, I aim to engage the listener in my music and "invite further encounters" through a richness in my approach to texture, rhythm and timbre. In my music, beauty is portrayed through austere sonic landscapes, iridescent timbral combinations, and lyrical melodies. I acknowledge that beauty is subjective, and what I may find beautiful may or may not be the same as another listener. With that in mind, I aim to write music that expresses elements that align with my own individualised concept of beauty (hereafter referred to as "portraying beauty"), subscribing to Andrew Ford's maxim

of first and foremost writing music that pleases myself, and hoping that others might enjoy it also (34).

## 2.4 Stimulus

Writing (in the form of music or words) has always been a method of reflecting on, responding to, and making sense of the world around me. This remains a constant in my artistic practice, with each composition having a pre-determined conceptual starting point, with which the composition interacts and responds. This stimulus could be a place (for example, the cathedral that provides the stimulus for *Glide*, or the outback landscape that *Isa* responds to), a concept (for example, the notion of continually changing perspectives in *Surface II*), or a work of art or literature (for example, the literary stimuli for *Water Mirrors* and *Stolen*). Composing music provides me with an avenue to comment on, respond to, or interact with images, places and artworks that genuinely move me and compel me to act. Most often the stimulus that I am responding to comes from my own time and place, or shares similar aesthetic concerns such as ambiguity or beauty.

There is a rich history of composers being inspired by extra-musical stimulus, with examples in the canon including Mussorgsky's *Pictures at an Exhibition* (based on works by Viktor Hartmann), Debussy's *Preludes* (where the stimulus is revealed under the final bar of each piece), and Xenakis' representations of architecture in music. In addition to providing a starting point for a composition, taking stimulus from an external factor is my way of illuminating artwork, places or ideas that capture my attention. Eno comments that,

We are swamped by material basically, there is [sic] tons and tons and tons of everything, all the time. So what you appreciate more than anything else now is [sic] people who can sort it out in some way, who can say actually 'this group of things is

an interesting group of things'. You know, that coheres to make one picture. So that's what curators do, they chunk culture together. (qtd. in Scheffer)

I view my use of stimulus as my own personal curatorship, my way of illuminating and pointing people towards the work that fascinates, excites, moves, and delights me.

Livingston concurs, remarking that her motivations for being an artist stem from a desire to "share something that I glimpse" (34).

The aesthetic principles of ambiguity, subverting expectation, beauty, and stimulus that are discussed in this chapter can be further illuminated by examining the technical means for realising them. Chapter 3 examines the stylistic treatment of the musical elements in order to express these aesthetic ideals.

## Chapter 3

### Technical Approach

Every *œuvre* of a significant composer is a new synthesis of possibilities, rendering forever this same synthesis impossible for his successors. The solution, which was hard to achieve for the predecessor, becomes data for the successor. Thus, musical style must evolve steadily, each stage being superseded by the next. (Monelle 45)

My compositional style is not only informed by the aesthetic ideals outlined in Chapter 2. It is also a product of the series of actions that, when carried out together, become my compositional process, and it is a summation of the subconscious influences of my musical heritage, both local and global.

#### **3.1 Local Influences: Landscape and Australian Music**

In a discussion on aesthetics and style, Reich argued that one's music should be representative of the place in which one lives. Amidst the dichotomy of musical styles in New York City in the 1970s, Reich argues against the academic uptown scene, saying, "you grew up with Chuck Berry and hot dog stands and a million burgers sold at McDonalds. That's running through your subconscious. I don't know what you have to do about it, but just don't tell me some lie and pretend you're in Vienna in 1912, because you're not" (qtd. in Scheffer).

Around the same time, the Australian composer Peter Sculthorpe was seeking to distance himself from the European influences of his compositional training. He created a unique compositional voice and forged a national identity for Australian art music by gathering influences from the music and speech patterns of the Aboriginal people, from the vast Australian landscape, and from the music of other countries in the Asia-Pacific region

(particularly that of Indonesia and Japan, which was a departure from the European influences found in Australian music at that time). Landscape influences and characteristics of this “Australian” style are present in the music of many other composers prominent in the 1970s, including that of Ross Edwards, Barry Conyngham and Anne Boyd (Richards 16). Characteristics of this style include the use of driving ostinati and repetition (to emulate the flatness of the outback landscape), slowly evolving static harmony, the use of drones, modal melodies, and the imitation of insect or bird sounds (Carrigan 18-19). Edwards’s music is described as having a sense of mystery and ambiguity, while Kerry remarks that Sculthorpe’s music uses drones to represent the “eternal quality of the desert and, against this background, busier, local events — the evocation of birdsong and the like” (20).

A number of these characteristics are evident in my music, including a fascination with ambiguity, the use of drones to create harmonic stasis, the use of ostinati and repetition, as well as a prevalence of characteristically dissonant intervals (notably the minor-second, augmented-fourth and major-seventh). The concept of overall stasis with surface intricacy is characteristic of the slow, spacious sections of my music. Although the fast, aggressive sections of my compositions use some characteristics of “the Australian style”, such as ostinato and repetition, the sonic outcome is not characteristic of this “Australian” sound world. The use of these characteristics in my own music raises the question of whether or not the characteristics of the “Australian” style that are present in my music stem from the direct influence of the landscape, or whether they are influences drawn from the music that was influential to me during my formative high-school years (Sculthorpe, Edwards, and Leek).



Saariaho believes that one's geographical upbringing is inescapable: "I live and I hear and I see what's around me. [But] it must be my music ... it must be purely what I believe in — it comes as it is and I cannot choose it" (qtd. in Moisala 74). It is certainly appropriate to say that I have been inspired by the beauty, austerity, and mystery of the Australian outback. In my work with *Musica Viva in Schools* I have been fortunate to undertake a number of residencies in outback Queensland, working with isolated students and communities. Travelling to these remote places by car allowed me to experience and appreciate the full extent of the isolation, and the flat, repetitive nature of the Australian landscape. However, the genesis of these characteristics may not be as important to the discussion as the way in which they are treated within my music. One significant difference of note is that composers of Sculthorpe's generation were rather literal in their approach to depicting elements of the landscape in their music. Examples of this can be heard in Sculthorpe's use of clusters of raucous bird sounds, as opposed to melodic bird song (Carrigan 13), and Edwards's representation of the abrupt changes in volume of the cicadas found in the Australian bush (Carrigan 42). In my music I aim to use these characteristics as expressive devices that have been assimilated into my compositional style, rather than as a literal representation of elements of the Australian landscape.

### **3.2 Global Influences**

It is important to note that a number of the characteristics of Australian music that I employ in my compositions are shared with another style from a dramatically different geographic location. During my early compositional studies I was greatly influenced by the music of the American minimalists, post-minimalists and the downtown scene that emerged in New York in the late twentieth century, as well as the performance style of the members of the *Bang on a Can All-Stars* - in particular, the New York-based Australian pianist Lisa Moore. Although Manhattan features a distinctly different geography to the vast emptiness of the

Australian landscape, the characteristics of drones, harmonic stasis and the use of ostinati are commonly used in minimalist music (Auner 278). While it is not possible to definitively state the source of these influences in my music, it is worthwhile noting that the faster and more rhythmically driven sections of my music tend to share a general sound world with this scene, more so than the softer more spacious sections of my style that seem to resonate more with an “Australian” sound world.

### **3.3 Elements of style**

#### **Metrical ambiguity**

Metrical ambiguity is present in both extremes of my music: the fast, rhythmically-driven writing, and the slow, spacious sections. In the fast sections, metrical ambiguity is created by frequent metre changes, as well as through the use of asymmetric time signatures. Varying layered phrase lengths and the independent rhythmic treatment of instruments result in polymetres. Polyrhythms are also employed to create metrical ambiguity. In the slower sections of my music, metrical ambiguity is created through the lack of a regular pulse, an avoidance of activity on the main beats of the bar, periods of irregular silences, and varying the subdivisions of the beat. The approach to metre in the slower sections of my music is influenced by the music of Feldman (see Ex. 3.1 illustrating a lack of pulse and unmeasured silences) and Takemitsu (see Ex. 3.2 illustrating the avoidance of activity on the main beats of the bar, and the variation in subdivision of the beat).

**Extremely soft** • = 66-68



Ex. 3.1. Feldman's *Vertical Thoughts* 4, bar 1.



Ex. 3.2. Takemitsu's *Air*, bars 1-3.

## Drone

The use of drones creates harmonic stasis and stability that allows the focus to be placed on other elements such as textural, rhythmic or metrical complexity. Ambiguity is also portrayed through sustained, drone-like pedal notes that oscillate slowly back and forth between two pitches without resolution.

## Ostinato and Texture

I use ostinati to create pitch cohesion and harmonic stasis (with the ostinato often containing the main pitch material from which other layers draw), to provide a sense of pulse and momentum, and as a foundation upon which to construct other strata.

Stravinsky's approach to creating textural richness through the superimposition of ostinati and repeated fragments of differing lengths (Horlacher i) has been influential in the

construction of textural chaos in the faster sections of my music. Typically using asymmetrical or changing metres, my ostinati initially provide rhythmic interest before the repetition allows them to recede into the background, as melodic layers are presented in the foreground.

### **Thematic and melodic development**

Cohesion is created through thematic development in which one central piece of musical material is gradually altered. Schoenberg's concept of *developing variation*, in which motives are subjected to continual manipulation, has been influential in my approach to thematic development (Schoenberg 401).

Lyrical melodies and counter-melodies are developed through a gradual expansion of range and rhythmic motion. The flute melody heard in the opening section of Debussy's *Prélude à l'Après-midi d'un Faune* provides an example of this method of melodic development. Consisting of four phrases, the first two phrases present the same melody, spanning the range of an augmented-fourth. In subsequent phrases the range of the melody expands as the rhythmic activity increases (Ex. 3.3).

Phrase 1 (m. 1-4)

*p* doux et expressif

Phrase 2 (m. 11-14)

*p*

Phrase 3 (m. 21-25)

*p*

Phrase 4 (m. 26-30)

*p*

*f*

Ex. 3.3 The first four phrases of the flute melody in Debussy's *Prélude à l'Après-midi d'un Faune*.

Cohesion is created by the repetition of characteristic intervals and rhythmic patterns. This method of melodic development provides continual growth whilst maintaining cohesion.

Musical examples illustrating metrical ambiguity, drones, ostinati, and the approach to texture, and thematic and melodic development in my music can be found in Chapters 4-6.

### 3.4 Compositional Process

The compositional process can be described as a series of decisions made within a boundless realm of possibilities. The intersection of pitch, duration, register, timbre, articulation and dynamics within a given compositional context results in a vast and at times overwhelming matrix of compositional potentialities for any single decision.

Decisions can be made consciously or subconsciously, or they may be conscious decisions that are influenced by non-artistic factors.

Conscious decisions may be made either instinctively or via a pre-determined set of rules. Dingwall identifies two types of decision-making processes used by composers: rational and intuitive. She defines the first type (rational) as a “process of composition involving pre-planning and use of external systems” (ii), and the second type (intuitive) as “an intuitive process that involves trial and error or other exploratory means for composing” (ii). Discussions of this dichotomous categorisation of composers can be traced back to Bahle in the 1930s, who described composers as either “working type” or “inspirational type” (Bennett 4). My compositional process is one that is largely instinctive in nature, although rational processes are sometimes employed as a way to illuminate the creative potential of the musical material that I may not have consciously recognised. In his 1968 manifesto *Music as a Gradual Process*, Reich describes this benefit of rational processes, stating that “listening to an extremely gradual musical process opens my ears to it, but it always extends farther than I can hear” (9). However, for Reich, the process was the music. He would set up a process and then let it play out, with little interference by the composer. Despite this, Reich emphasises the role of intuition in his pitch and timbral choices, asserting that “musical intuition is at the rock bottom level of everything I’ve ever done” (qtd. in Schwarz 246). My use of rational processes is similar to the approach of composer David Lang, which he describes as a way of exploring musical material and

“slowing down the process” of getting between two predetermined points in a piece (qtd. in Brown 181). He criticises the resultant “lack of personality” as a negative side effect of purely rational composition, and believes that relying only on rational processes is a way of “putting up a little screen between what could be a more direct emotional response” (qtd. in Brown 181).

Subconscious decisions can occur in the state of *flow*. Csíkszentmihályi describes flow as an “almost automatic effortless, yet highly focused state” (110). This theoretical state, first proposed by Csíkszentmihályi in 1975, has become the subject of a large body of research across a variety of disciplines. Characterised by a complete immersion in the present activity, Järvillehto describes flow as “the state where non-conscious processes are carried out without obstacles or the intervention of conscious thinking” (56). This mental state, while vital to the creative process, complicates the post-factum discussion and rationalisation of decisions made while composing.

It is easy to discount the role of external, non-artistic factors that influence creative decisions, but Sontag illuminates the role of these external influences in the creative process, stating:

Usually critics who want to praise a work of art feel compelled to demonstrate that each part is justified, that it could not be other than it is. And every artist, when it comes to his own work, remembering the role of chance, fatigue, external distractions, knows what the critic says to be a lie, knows that it could well have been otherwise. The sense of inevitability that a great work of art projects is not made up of the inevitability or necessity of its parts, but of the whole. (33)

The composing process, therefore, becomes a delicate balance of the conscious and the subconscious, of the intuitive and the rational, of acute deliberation and hasty resolutions. Although this makes the tracking of individual compositional decisions nearly impossible, these decisions can be described as a small part of a larger set of interrelated procedures that make up the creative process.

Berkley, Burnard and Younker, and Kennedy are among a number of researchers whose work furthers Wallas's 1926 study on the creative process. Wallas's research segmented the creative process into four stages: preparation, incubation, illumination, and verification (10). Burnard and Younker adapted this model to the composing process in their 2010 study of the compositional encounters of students (245). In their adaptation of Wallas's model, the preparation stage consists of research and decision-making with regards to general concepts such as structure and mood. The incubation stage has been likened to brainstorming, where composers generate musical material, and contemplate various potential musical options. Illumination refers to the self-reflective process where the composer assesses and evaluates the outcomes of the incubation stage, and puts the material generated in the previous stage through a series of manipulations to develop the ideas further. The verification stage is an examination of the entire piece, after which another series of refinements are made. Since Wallas, other researchers have proposed their own models of the creative process, with most bearing some similarities to Wallas's original concept. Berkley's tripartite model separates creative activities into three categories: generating, realising and editing. The generating stage, similar to Wallas's incubation stage, involves improvisation, inventing and exploration. The realising stage can be likened to Wallas's illumination stage, where composers make fixed decisions such as notating or transcribing and making recordings, and the final stage of editing (Wallas's verification) involves self-reflection, the modification of existing material, and further



manipulations and development. Similarities can be found in Kennedy's three-stage model: exploration, inspiration and revision (Burnard and Younger 163). Wallas's initial stage of preparation, where large-scale decisions are made, appears to be absent from these later models. However, both Berkley and Kennedy present circular rather than linear models of the creative process (Wiggins 456), so the decision making that occurs in Wallas's preparation stage could potentially take place during Berkley's realising and Kennedy's inspiration stages.

My conscious compositional process aligns with Wallas's 1926 model, and incorporates the recursive element of the models of Berkley and Kennedy. During Wallas's preparation stage create a visual representation of the form of the composition. This initial sketch illustrates the approximate proportions of the sections of the work, represented spatially along an x axis. It may also indicate the dynamic structure of the work, significant textural changes, and often contains a few words that describe an instrument's role in a particular section of the piece (e.g. "viola countermelody, low-register piano chords"). Figure 3.1 shows the initial planning for Movement VIII of *Stolen*, indicating broadly the role of the instruments in each section of the movement, the dynamic structure and textural changes.

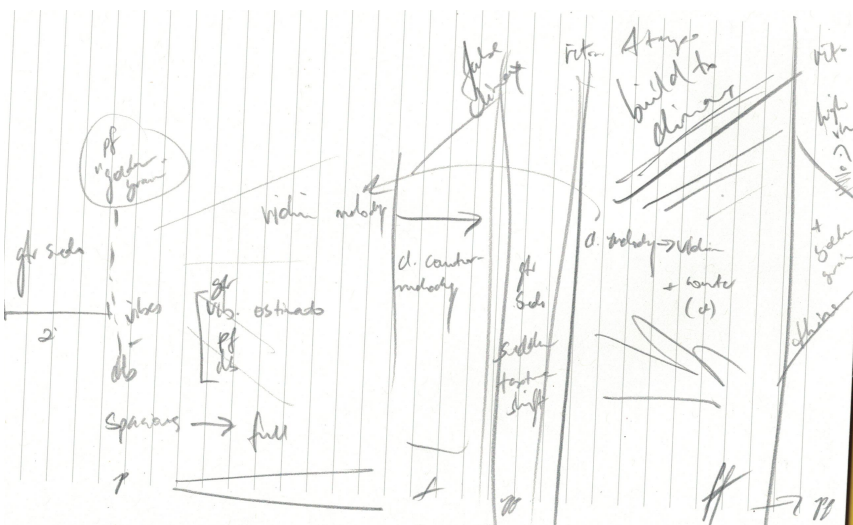


Fig. 3.1. The initial sketch illustrating the form of Movement VIII from *Stolen*.

Cope acknowledges that sketches, which he refers to as “precompositional overviews” (1), are the starting point for many composers. In line with the nonlinear and recursive approach described in Berkley’s and Kennedy’s models of the compositional process, I revisit this sketch at various points as I write the piece, evaluating and modifying as necessary. If I am working with text as a stimulus I begin by brainstorming ways in which the given instrumentation might represent the text I have chosen. Scribbled annotations are made on the text prior to drawing the sketch of the piece, as seen in Figure 3.2.

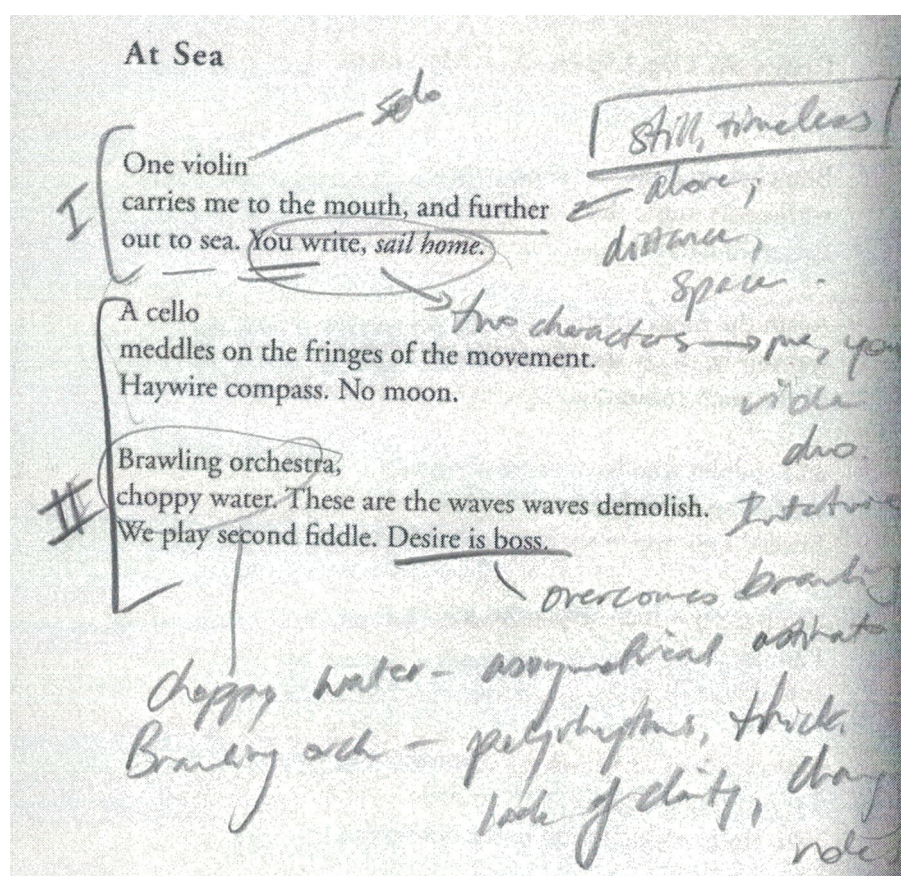


Fig. 3.2. Annotations made on the text that was the stimulus for Movements I and II of *Water Mirrors*.

Following this sketching period I usually go to the piano and improvise, in what could be classified as the incubation stage of Wallis’s model. During this stage of the process I am actively listening for particular chords or melodic ideas that I find intriguing, and assessing them for their appropriateness to the sketched model. I write the sounds that catch my ear

on manuscript paper, and push and pull at the ideas, tweaking them to fit my compositional intentions. Following this is the illumination stage. This part of the process is tactile and intuitive. I audition the ideas by putting them through a series of manipulations: inverting chords, trialling open and close position voicings, sounding the chords next to another one, and playing the individual notes in the chord followed by their complements. I break melodic ideas into small fragments, play them in a series of sequential transpositions, subject some notes to octave displacement, examine the inner intervals, and create harmonies by stacking the intervals of the motif vertically rather than presenting them horizontally. This series of permutations of my ideas allows me to assess whether the musical material is malleable enough to sustain attention as the central motif of a composition. Figure 3.3 shows a set of pitches used both vertically, as a chord, and horizontally, as a double bass motif.



Figure 3.3. Permutations of harmonic material generated during the illumination stage of composing *Water Mirrors*.

My improvisations do not always lead exclusively to pitch materials. Instead, they might illuminate a textural concept or a rhythmic idea. The rhythmic construction of the driving ostinato that underpins Movement II of *Stolen* is one example of a non-pitch-related idea that emerged during an improvisation at the piano. When reflecting on the recording of the improvisation, I initially ignored the pitch material and instead focused on the elements of texture, rhythm, register and dynamics. I returned to the recording later to mine it for interesting incidental pitch relationships that captured my attention.

In the spirit of the recursive models of the creative process, once this initial illumination stage has been completed, I return to my desk, having settled on the musical material, and imagine in real time each section of the sketch of the piece. If necessary, refinements are made to the sketch prior to the verification stage of Wallas's model, where decisions are finalised.

My compositional style is a result of a combination of local and global musical influences, the series of actions that comprise my creative process, and the characteristic treatment of the musical elements to express my aesthetic principles. The use of metrical ambiguity, drones, and ostinati, as well as my approach to thematic and melodic development, and the stylistic treatment of texture will be illuminated in the following three chapters through analysis of the compositions in the folio.

## Chapter 4

### *Stolen*

#### 4.1 Context

In the Northern-hemisphere summer of 2014 I travelled to the small town of Norfolk, Connecticut (USA) to attend the Yale School of Music's annual Norfolk New Music Workshop. One of the pieces that I had composed for the festival was *Stolen*, a chamber work for B $\flat$  clarinet (doubling bass clarinet), electric guitar, percussion, piano, violin and double bass. This seven-minute piece was written in response to *A Scheme for Brightness*, a poem by Sydney-based writer Richard James Allen (110). The electric guitar featured rather prominently in this piece, with an extended solo for the instrument providing the centrepiece of the work. At the conclusion of the festival, guitarist Solomon Silber approached me with a proposal to collaborate on an album-length piece for solo electric guitar and chamber ensemble that shared some of the thematic and musical material of the original chamber piece.

Silber suggested using the original seven-minute piece as a central movement within the proposed larger work, but after grappling with this idea for a number of weeks I struggled to imagine musical material that would sit well on either side of the chamber piece, primarily due to the fact that the original piece had been conceived as a complete work in its own right. Following an enlightening meeting with American composer Elliott Schwartz in Bowdoin (Maine) later in the summer, I decided on the approach of breaking the original chamber piece into sections, and developing the musical material of each section further. This approach allowed me to maintain a link to the architecture of the original piece that was mapped to the chronological structure of the imagery in the poem, as well as providing an opportunity to engage more deeply with the thematic material. Satisfied with

this solution, I had one further request from Silber that I needed to take into consideration: to create moments in the work to highlight the individuality and virtuosity of each performer in the ensemble. It was decided that I would compose a solo movement for each member of the ensemble, that would be designed to be performed as stand-alone pieces, as well as existing as movements within the context of the larger work.

## 4.2 Collaboration

Collaboration played an important role in shaping the piece in the pre-compositional phase, and in refining the piece prior to producing the album. In the pre-compositional phase of writing *Stolen*, I considered carefully the skills and personality of each of the musicians in the ensemble. The individual qualities of the players had a great impact on the mood and musical material in the solo movements. Each solo movement is designed to reflect the personality of the player for which it was written, from the energetic and feisty solo-piano movement that pays homage to the adventurous spirit of pianist Miki Sawada, to the gentler, more lyrical and expressive qualities of the solo-violin movement, written for the softly spoken Canadian violinist Ilana Waniuk. The work overall is dominated by the influence of Silber's eclectic background that spans both classical and popular music. Many of the solo passages for the guitar are intended to sound improvisatory, referencing the extended electric guitar solos that are commonly heard in popular music performance.

Collaboration featured heavily when refining the score during the residency period, prior to recording. Hayden and Windsor discuss three categories of composer/performer collaborations: directive, interactive, and collaborative. They emphasise that these are not clearly defined categories, but rather that they exist along a continuum in practice (33). This project spanned the continuum between directive and interactive, with the maintenance of the composer/performer hierarchy ensuring that the project did not fall into

the collaborative category that Hayden and Windsor describe. Interactive discussions were initially technical (for example, how best to realise the composer's intent on the specific instrument), but at times ventured into the aesthetic.

As a composer whose collaborative work typically falls into the directive category (with occasional interactive collaborations being limited to discussions of technique), making collaborative aesthetic decisions can be challenging. However, the skills and experience of the performers (particularly in the genre of contemporary classical music), as well as their understanding of my compositional style and intent for the piece, laid the foundation for a trusting and fruitful collaborative relationship, mirroring the “shared aesthetic goals” (29) that Hayden and Windsor believe are imperative to a successful collaboration. One of the ways in which these “shared aesthetic goals” were strengthened was through the sharing of “design artefacts” (Mamykina et al 98). In their study of interdisciplinary collaborations, Mamykina et al emphasise the importance of establishing a shared artistic vision through the development of a common language. They stress that this shared language is not necessarily limited to verbal language, but could include non-verbal artefacts such as sketches, flow charts or improvisations (98). Prior to the most fruitful stage of the collaborative process of *Stolen*, the performers had been exposed to design artefacts including the poem that provides the stimulus for the piece, the original seven-minute composition on which the larger work is based, and musical sketches of the development of the original composition into an album-length work.

The trust and friendship that developed in the creative team throughout this project assisted in creating an open and encouraging environment, as necessitated by Mamykina et al for a successful collaboration (99). The environment fostered in me a willingness to be open to new ideas and suggestions. An album-length piece contains thousands of



pitch, rhythmic, textural, timbral, phrasing and dynamic instructions, and I believe that a series of many tiny changes could be made to the score without effecting the communicative intent of the piece. Therefore, I was always willing to hear suggestions and trial them, only vetoing them if I felt intense opposition to the sonic outcome. This open approach allowed the musicians to challenge my ideas and offer alternative solutions to some passages. Examples of these refinements include Suggs' suggestion to present of the first section of the solo-double bass movement with pizzicato articulation instead of bowing, and Perry's suggestion to alter the register of the bass clarinet in the lead up to a climactic point in Movement I (see the original bass clarinet line in Ex. 4.1, and the revised version in Ex. 4.2).



Ex. 4.1. *Stolen*, Movement I, original bars 80-85, bass clarinet part.



Ex. 4.2. *Stolen*, Movement I, revised bars 80-85, bass clarinet part.

When discussing the collaborative process, Silber remarks,

The way we made the music together was closer in my mind to a rock and roll studio album process than a chamber ensemble preparation. In rock-and-roll the band is generally playing music that they themselves have written, and what was amazing about this process was watching the band take ownership of the music. These became our songs. (qtd. in DeMatteo)



In the rehearsal room, authorship of the work (and therefore the decision to veto) remained with the composer. In the studio, however, this creative hierarchy was challenged. Silber was both the soloist in, and producer of, the work. Post-production decisions were always collaborative decisions between the two of us, however, I chose to allow Silber more freedom with creative production decisions due to a number of factors. These factors included the explicit trust that I had in his understanding of, and alignment with, the intent of the piece, as well as respect for his skills as both a guitarist and as a producer. Although some of the production decisions did not result in the specific sound that I had in mind when initially imagining the work, the, at times unexpected, guitar tones and productions techniques still aligned with the overall aesthetic goals of the piece, and were a wonderful by-product of the collaborative process.

### 4.3 Form

Allen's poem, *A Scheme for Brightness*, is the stimulus of both the original seven-minute composition and the larger album-length work. One of the aspects of the poem that intrigued me was the structure, with the opening of the poem presenting strong, tense imagery that gradually unfolds to a resolute acceptance at the end of the poem. When composing the original seven-minute work I aimed to reflect this structure in the music.

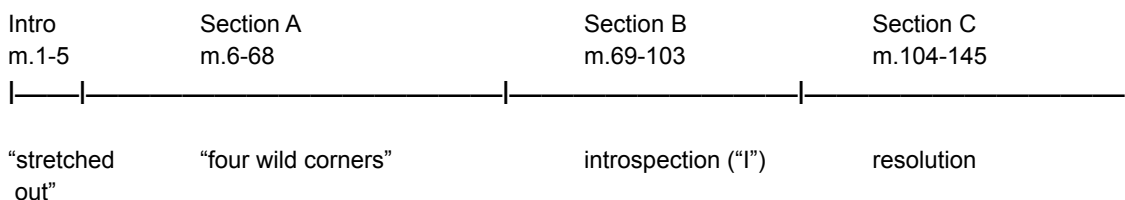


Fig. 4.1. The form of the original version of *Stolen*.

The original piece is in three sections with an introduction (see Fig. 4.1). Section A is fast and chaotic, representing the urgency and drama of the opening lines of the poem, and the “four wild corners of the universe” mentioned later in the poem (Allen 110). In this section, the electric guitar and violin present fragmented melodic material over a relentlessly driving ostinato performed by rest of the ensemble. The relationship between the electric guitar and the violin is largely combative. Speaking in short, abrupt gestures, their dialogue is often rhythmically abrasive, with only occasional moments of interaction with shared melodic material, rhythmically offset. The brief introduction shares material with section A, presenting it at a slower tempo, reflecting the lines:

...Everything has been so stretched out  
That the pieces  
Don't even  
Look like pieces  
Anymore... (Allen 110)

By comparison, section B (m.69-103) is still and reflective, featuring an extended electric guitar solo. The solo represents the presence of the personal pronoun “I” that is mentioned in the thirteenth line of the poem, where the writing changes focus to become more introspective. The final section (m.104-145) features a violin melody with clarinet countermelody, layered over an ostinato figure played by the remainder of the ensemble. This texture (melody with countermelody over a repeated ostinato) references the texture of section A, however, in section C the relationship between the melody and countermelody is conciliatory, unlike the combative relationship between the melody and countermelody in section A.

The extended album-length piece is divided into eight movements, performed without breaks. Table 4.1 shows the location of the solo instrument movements within the larger work.

Movement	Instrumentation
I	Ensemble
II	Ensemble
III	Ensemble
IV	Solo clarinet
V(a)	Ensemble
V(b)	Solo vibraphone
VI	Double bass solo leading into ensemble movement
VII(a)	Solo violin
VII(b)	Ensemble
VIII	Extended guitar solo leading into ensemble movement

Table 4.1. The form and instrumentation of *Stolen*.

*Stolen* borrows fundamental elements of the form from the original seven-minute piece, mirroring the voyage from a wild, raucous opening (Movements I and II), through an introspective middle (Movements III, IV and V(a)), to a serene and resolute closing (Movements VII(a), VII(b) and VIII). There is a slight deviation in Movements V(b), V(c) and VI, where the rhythmic energy increases in order to provide contrast in the longer form. Commenting on the structure of the extended piece, conductor Julian Pellicano remarks,

The shape of Nicole's piece is actually somewhat unique because it starts off with this very quick ascending climb, where the strongest, most powerful, most intense, most raw part is right at the beginning, and then you take all that energy which is

just pent up there and it just sort of comes down in this very gentle yet calculated and beautiful way. (qtd. in DeMatteo)

#### 4.4 Movement I

The opening of *Stolen* features a dark, abrasive sound world, punctuated by low-register, dissonant piano chords and coloured by an ever-changing range of gestures from the remainder of the ensemble. Drawing pitch material from the ostinato that features prominently in Movement II, the piano chords oscillate between the dissonance of a minor-second and the comparable relief, albeit momentary, of the major-second. The ever-changing range of timbral gestures from the remainder of the ensemble creates an atmosphere of unpredictability and unease. The listener's expectations are subverted by the preparation of the vibraphone (e.g. bar 7), and the use of extended techniques in the piano (e.g. bar 5) and the strings (e.g. bar 1). The resultant sound world is dark, unpredictable and ominous.

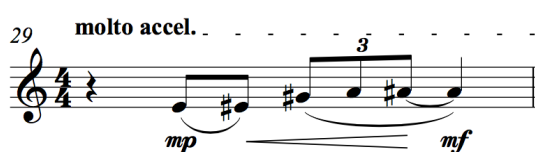
Movement I begins spaciouly, presenting material from Movement II that has been "so stretched out that the pieces don't even look like pieces anymore" (Allen 110). Metrical ambiguity is a prominent feature of this movement, with the musical gestures presented with enough irregularity that the metre is disguised, contributing to the uneasy mood. As the movement progresses the gestures between the punctuating piano chords become more frequent, with the increased rhythmic movement creating a thicker texture and building momentum as the relentlessly fast and persistent material of Movement II approaches (as demonstrated in Ex. 4.3-4.6, illustrating the motivic development of the bass clarinet part throughout Movement I).



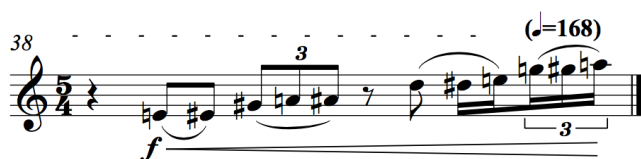
Ex. 4.3. *Stolen*, Movement I, bars 17-18, bass clarinet part.



Ex. 4.4. *Stolen*, Movement I, bars 19-20, bass clarinet part.



Ex. 4.5. *Stolen*, Movement I, bar 29, bass clarinet part.



Ex. 4.6. *Stolen*, Movement I, bar 38, bass clarinet part.

Accompanying this increase in rhythmic activity is an increase in the dynamic level and the tempo in the final section of Movement I, pushing forward into the fast, driving chaos of Movement II.

#### 4.5 Movement II

...All the sleep has been stolen

All the peace of mind drained away

All the purpose bought and sold

Traded as if of no worth... (Allen 110)

Movement II is characterised by a relentlessly driving bass ostinato that underpins the entire movement (Ex. 4.7).

The musical score for Ex. 4.7, Movement II, bars 4-6, shows an ostinato. The score is written for four instruments: Bass Clarinet (B. Cl.), Piano (Pno.), Bongos, and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 3/8. The ostinato is a repeating pattern of three minor seconds (F#-G, G-A, A-B) separated by a minor third (B-D). The piano part features accented high-register chords. The bongos play a syncopated rhythm, doubling the accented notes of the ostinato and filling out the inner beats with semiquaver gestures. The double bass part plays accented double bass notes.

Ex. 4.7. *Stolen*, Movement II, bars 4-6, ostinato.

This ostinato is heard in the bass clarinet and in the left hand of the piano part, punctuated by accented high-register piano chords and accented double bass notes. The intervallic content of the ostinato consists of two groups of three minor-seconds, separated by a minor-third, which are used as characteristic intervals throughout the larger work. Through the entire movement the bass note of the punctuating chords oscillates between two pitches a semitone apart. This constant fluctuation and the reluctance of the harmony to develop further emphasises the notion of being trapped within the wild, chaotic sound world of the movement without escape.

One of the main contributors to the portrayal of the “four wild corners of the universe” is the percussion part. In Movement II the bongos double the accented notes of the ostinato that are heard in the piano and double bass, as well as filling out the inner beats with semiquaver gestures. In the final bar of each three-bar cycle, the bongos interrupt the ostinato with a syncopated rhythm (see bar 6 of the ostinato in Ex. 4.7 above), creating

conflict and unpredictability, and breaking the expectation (set up in the previous bars of the ostinato) that the bongos, piano, bass clarinet and double bass act as one combined force. Other interruptions to the predictability of the repetition in this movement include sudden dynamic and textural contrasts that are accompanied by surprising timbral changes in the percussion part. Example 4.8 illustrates the typical orchestration of the ostinato, contrasted with Ex. 4.9, in which the bright timbre of the cowbells is heard in substitution of the dry bongo sound, accompanied by a sudden textural change resulting from the bass clarinet and the piano playing only the “skeleton” notes of the motif, punctuated by percussive snap-pizzicato notes on the double bass.

u

33 **F**

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

pizz.

Ex. 4.8. *Stolen*, Movement II, bars 4-6, ostinato.

36 G (slap tongue)

B. Cl. *ff*

Pno. *mf* *f*

CB. G Cowbells Bongos *f* *sub. p* *f*

Vln. *f*

Db. *f* *mf* *f*

Ex. 4.9. *Stolen*, Movement II, bars 36-38.

While this fast, relentlessly driving ostinato is played by four members of the ensemble, the remaining two instruments (violin and electric guitar) assume foreground roles. They present their melodic materials in short, fragmented gestures, often interjecting in a combative manner. Both the electric guitar and the violin reflect the chaos and wildness described in Allen's poem by working in rhythmical resistance to the underlying ostinato (see polyrhythm in Ex. 4.10). The timbre of the high register of the violin heightens the intensity of the already frantic dialogue.



The image shows a musical score for two instruments: Electric Guitar (E. Gtr.) and Piano (Pno.). The score is for bars 12-14 of Movement II of the piece 'Stolen'. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8. Bar 12 starts with a measure rest for the guitar and a piano accompaniment of eighth notes. Bar 13 features a melodic line on the guitar with a 4:3 ratio indicated, and a piano accompaniment of chords. Bar 14 continues the melodic line on the guitar with a forte (ff) dynamic marking, and the piano accompaniment continues with eighth notes. The score is written for two staves, with the guitar on the top staff and the piano on the bottom staff.

Ex. 4.10. *Stolen*, Movement II, bars 12-14, electric guitar and piano.

As the climax of the movement approaches, the violin and electric guitar melodic fragments are sounded with increasing frequency, thickening the texture. A series of descending violin glissandi mark the arrival of the climax point: a loud, accented piano cluster. As the sustained dissonance of this cluster rings out, the lone percussionist is heard playing a slower, softer version of the relentless bongo line that dominates the movement, dissipating the tension and energy as Movement III begins.

#### 4.6 Movement III

...Sitting on the edge of infinity  
 Slowly going blind  
 I must discover in myself  
 With eyes closed... (Allen 110)

By contrast to Movement II, Movement III is slower and more spacious, with a delicate approach to orchestration resulting in a thin, transparent texture. Moving away from the duality of the electric guitar and violin in the second movement, this movement presents a more introspective approach, reflecting the introduction of the personal pronoun “I” in the

poem. The guitar provides the sole melodic role, featuring longer and more lyrical phrases than the previous movement.

At the opening of Movement III the “gleaming grain” motif is heard for the first time (Ex. 4.11). This motif references the final few lines of Allen’s poem: “That gleaming grain, of golden sand. That piece of matter, with the universe in it” (110).

The musical score for the piano part of Movement III of *Stolen* (bars 1-5) is shown. The tempo is marked as 76. The score is in 4/4 time. The piano part features a 'gleaming grain' motif in the high register (8va) and a drone-like gesture in the low register (8va). The motif is constructed from minor seconds and minor thirds. The score includes triplets and a 'sim.' (simile) marking.

Ex. 4.11. *Stolen*, Movement III, bars 1-5, piano part.

The “gleaming grain” motif is a short, polyrhythmic motif that is only ever sounded in the high register of the piano at a soft dynamic level. Constructed from a combination of minor-seconds and minor-thirds, this motif contains the pitch material (“the matter”) from which the main motives in the work (“the universe”) are constructed (“that piece of matter with the universe in it”) (Allen 110).

Section A of this ternary movement is characterised by a drone, upon which lyrical improvisatory guitar solos are sounded. The drone-like gesture is fluid, with the violin and double bass moving slowly between notes, out of synchronisation with each other. The resulting moments of tension and subsequent release provide subtle shifts in energy to sustain attention throughout the long periods of stasis.

The guitar melody develops organically, initially presenting only a few notes of the melody, revealing a little more with each passing phrase (Ex. 4.12). This method of hinting at the melody as it gradually unfolds creates ambiguity in the opening of the movement.

Ambiguity is also generated by the treatment of the rhythm in the melody, with sustained notes obscuring the main beats within the bar, and varying subdivisions of the beat obscuring the sense of pulse. The resultant guitar solo sounds improvisatory.

The musical score for the electric guitar part, bars 20-44, is presented in three staves. The first staff (bars 20-29) is marked 'A solo' and 'p' (piano). The second staff (bars 30-37) is marked 'C' and 'p'. The third staff (bars 38-44) is marked 'p' and 'mp' (mezzo-piano). The music features a mix of 3/4 and 4/4 time signatures, with various note values, rests, and dynamic markings. There are also some triplets and slurs.

Ex. 4.12. *Stolen*, Movement III, bars 20-44, electric guitar part.

Signalled by a sweeping ascending gesture in the guitar and increased motion in the accompanying ensemble parts, the start of section B (Figure D) heralds a new mood, shifting focus away from the insular guitar solo towards the collective ensemble. The slowly changing harmony of section A blossoms into a faster moving bass line, emphasised by a series of ascending piano chords, creating gentle momentum (Ex. 4.13).

34

55 **D** Meno mosso

Cl. *mp*

E. Gtr. *p* *mp* *p*

Pno. *p* *mp* *p*

Vib. **D** Meno mosso *mp* mallets

Vln. *p* *mp*

Db. *mp*

Ex. 4.13. *Stolen*, Movement III, bars 55-58.

The biggest creator of energy in this section is the sudden change in pitch content, as the material draws upon the C<sup>#</sup>-major pentatonic scale, providing a moment of respite from the tonal uncertainty of section A.

#### 4.7 Movement IV

The opening note of the solo-clarinet movement emerges softly from the sustained drone at the end of Movement III, accompanied by the sympathetic resonance of the piano strings (the result of the damper pedal being depressed for the entire movement). This effect was enhanced through the addition of tape delay in the post-production phase of the

project, contributing to the timbral ambiguity that is a thematic device used throughout this work.

Movement IV has two distinctly different sections. Clarinettist David Perry emphasises the contrast in mood between the two sections of this movement, stating “I get to take the listener between these two worlds of this depth of thought and feeling [section A] and just this lightness and humour [section B]” (qtd. in DeMatteo). Beginning in the chalumeau register, section A consists of three phrases of varying lengths, throughout which a three-note motif is developed in a gradual, organic manner (Ex. 4.14). The harmonic construction of the motif (in particular the ascending minor-second) subtly references the bass clarinet motif in Movement II, however the significantly slower tempo results in a distinctly different mood. Each phrase is separated by silence, contributing to the sense of spaciousness and obscuring the metre in this section.

The musical score for Clarinet in Bb, Movement IV, bars 1-10, is presented in two staves. The first staff, labeled 'Clarinet in Bb', begins with a tempo marking of 50 (quarter note) and a 'solo' instruction. The music starts in 4/4 time with a piano (p) dynamic. It features a three-note motif (Bb, A, G) which is developed through various intervals and slurs. The dynamic shifts to mezzo-piano (mp) at bar 4 and back to piano (p) at bar 6. The second staff, labeled 'Cl.', continues the motif starting at bar 6 with a mezzo-piano (mp) dynamic, followed by a piano (p) dynamic at bar 8. The score includes various musical notations such as slurs, ties, and dynamic markings.

Ex. 4.14. *Stolen*, Movement IV, bars 1-10, clarinet part.

Section B is characterised by a second melodic motif, initially presented at bar 16 (Ex. 4.15). A clear distinction from the mood of section A, this material is lighter and playful, with short fragments presented in the clarion register.



Ex. 4.15. *Stolen*, Movement IV, bar 11, clarinet part.

Section B opens with the same pitch construction as section A (an ascending minor-second followed by an ascending augmented-fourth), but subverts expectation in the second phrase, utilising a major-second instead of the minor-second. This sets the premise of this section, where the music playfully shifts between the jarring minor-seconds and augmented-fourths, and offers the relative reprieve of major-seconds and perfect-fourths at other times.

The final section of the piece returns to the chalumeau register, combining fragments of the section A motif with the three-note motif of section B. This section reverses the melodic development process utilised in section A, with each phrase gradually becoming shorter and less involved as the end of the movement approaches. The final note is a fragile and barely audible multiphonic that fades to silence as the softly pulsating semitone dyads of Movement V enter.

#### 4.8 Movement V(a)

The mid-register piano semitone dyads continue to gently mark each crotchet beat throughout the entirety of Movement V(a). It provides the constant around which several rhythmically independent and metrically ambiguous layers are built. When the guitar enters it is spacious and improvisatory, floating with rhythmic freedom above the softly pulsing piano dyads. The guitar melody is echoed canonically by the vibraphone, hinting at an

A-minor modality. Later this tonal assumption is undermined as sustained notes in the clarinet, violin and double bass develop into three independent lyrical countermelodies, sounded simultaneously. These new layers redefine the harmonic context, firmly grounding the movement in D minor.

Despite featuring multiple independent melodic lines, the texture of Movement V(a) maintains its initial transparency due to the spread of layers over a number of registers, and the rhythmic construction of the melodic lines, which consist largely of sustained notes, with brief moments of faster rhythmic motion. These moments of rhythmic motion occur at different times in each instrument to ensure textural transparency (Ex. 4.16).

34

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

*mp*

*mp*

*mp*

Ex. 4.16. *Stolen*, Movement V(a), bars 34-36.

Throughout this section the clarinet, violin and double bass parts are distinctly softer than the other three instruments, creating a distant, ghostly effect. At the end of Movement V(a) the pulsating piano dyad is passed to the vibraphone, with their timbres combining seamlessly as the piano fades out, marking the start of Movement V(b).

#### 4.9 Movement V(b)

The solo-vibraphone movement is divided into two sections. Section A is slow and spacious, featuring sustained minor-second dyads decorated by grace note runs (Ex. 4.17). Out of these dyads a melody evolves, little by little, using the organic method of development employed in the clarinet solo in Movement IV, and the guitar solos in Movements III and V(a). This, as well as the use of the characteristic minor-second interval, creates cohesion in the overall work. The use of the minor-second is also a subtle foreshadowing of the tension that occurs in upcoming movements (V(c) and VI).

Ex. 4.17. *Stolen*, Movement V(b), bars 2-14, vibraphone part.

As the stasis of section A gives way to a faster section B, momentum is created by the removal of an internal semiquaver each time a melodic note is sounded (Ex. 4.18).





Ex. 4.18. *Stolen*, Movement V(b), bars 16-17, vibraphone part.

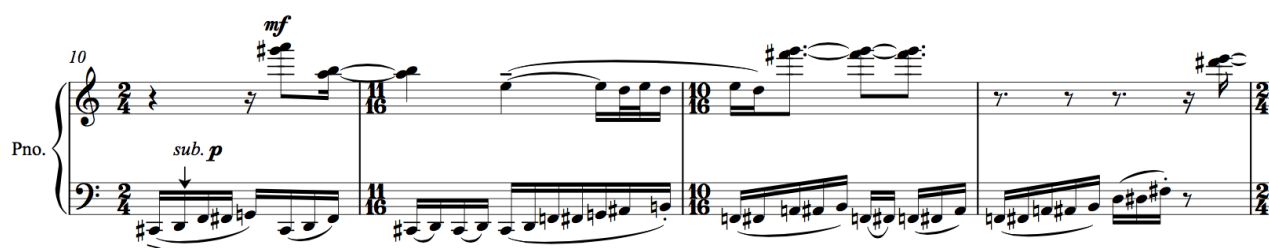
Eventually the internal semiquavers disappear altogether and the melody, now consisting of a series of transpositions of the inverted Movement II ostinato, descends towards the lower register of the vibraphone, slowing considerably and coming to rest on a repeated minor-second dyad (Ex. 4.19).



Ex. 4.19. *Stolen*, Movement V(b), bars 24-26, vibraphone part.

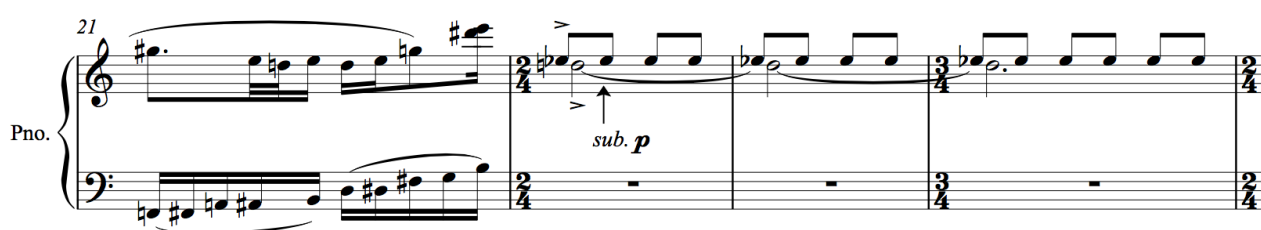
#### 4.10 Movement V(c)

As the solo vibraphone dyads fade away, they are interrupted by a low-register piano rumble that signals the beginning of the solo-piano movement. This movement marks a distinct mood change in the piece. The tranquil and spacious sound worlds of Movements III-V(b) become a distant memory as the opening of the piano solo presents an ominous minor-second in the lowest octave of the instrument. At first slow and cautious, these rumbles gradually become more frequent, eventually developing into a relentless, low-register bass line (Ex. 4.20). This bass line, which continues throughout the entire solo movement, is constructed from the same pitch material as the driving ostinato in Movement II.



Ex. 4.20. *Stolen*, Movement V(c), bars 10-13, piano part.

A jaunty high-register motif is heard above the bass line. This motif opens with dyads (see Ex. 4.20 above), before presenting syncopated melodic passages reminiscent of the brief piano solo in Movement II (bars 143-154). The relentless nature of Movement V(c) is interrupted by two occurrences of pulsing dyads, subverting expectations while referencing the thematic material of the previous two movements. A sudden dynamic change emphasises this moment of respite from the continual motion (Ex. 4.21).



Ex. 4.21. *Stolen*, Movement V(c), bars 21-24, piano part.

Even in these moments of brief reprieve expectations are subverted. The first of these occurrences uses repeated quaver dyads, whereas the second occurrence (bar 53) uses crotchet triplets, setting up a metric modulation that occurs in the coda, where the bass line is heard at the now faster tempo. Timbral development in the coda occurs through the use of the damper pedal, which has not yet been employed during this solo movement. The pedal is gradually depressed throughout the coda, turning a dry driving bass line into a blurred wall of sound as the dynamic level increases to fortissimo.

#### 4.11 Movement VI(a)

The solo-double bass movement emerges from the resonance of the final piano cluster at the end Movement V(c). This movement continues the new direction of the previous movement, creating energy through a faster tempo and rhythmic vitality. Cohesion is created through the use of the same developmental process that is employed in Movement V(a). In a similar manner to the earlier vibraphone solo, the double bass accented melodic notes are interspersed with an accompaniment figure, executed in the lower register of the instrument in order to provide distinction between the two roles assumed by a single instrument (Ex. 4.22).



Ex. 4.22. *Stolen*, Movement VI(a), bars 2-3, double bass part.

The rhythmic development of the melody also mirrors this section of the solo-vibraphone movement, with melodic notes occurring more frequently (with less accompaniment notes in between them) as the melody progresses through each phrase, eventually leading to a series of descending semiquaver runs. Cohesion is also created by the intervallic construction of the melody, which features two pairs of minor-seconds separated by a minor-third, referencing the relentless bass ostinato of Movement II.

#### 4.12 Movement VI(b)

The momentum and rhythmic intensity that have been building throughout Movements V(c) and VI(a) reach their height in Movement VI(b). In this movement, the double bass and bongos form an unsettled groove-like pattern (Ex. 4.23) over which the melodic material is heard.

7 A

Susp. Cym.  $\frac{4}{4}$  15  $\frac{15}{16}$   $pp$   $p$  l.v.  $\frac{4}{4}$

Bongos  $\frac{4}{4}$  solo  $p$  15  $\frac{15}{16}$   $p$   $\frac{4}{4}$

Db.  $\frac{4}{4}$   $sub. p$  15  $\frac{15}{16}$   $\frac{4}{4}$

9 Bongos  $\frac{4}{4}$  2  $\frac{2}{4}$

Db.  $\frac{4}{4}$  2  $\frac{2}{4}$

Ex. 4.23. *Stolen*, Movement VI(b), bars 7-10, bongos and double bass parts.

Later in the movement this groove is interrupted by moments of silence. Occasionally these silences are coloured by a suspended cymbal roll or high-register piano chord, continually subverting expectation.

Movement VI(b) references Movement II in a number of ways. The melodic roles, assumed by the electric guitar, piano and violin respectively, reference Movement II in both the phrase length and pitch construction. Phrases are typically short and fragmented, featuring pairs of descending dyads. The climax of the movement begins at bar 74, where the ascending bass motif from Movement II is heard in the bass clarinet, the low-register of the piano, and the double bass, harmonised in the guitar. This is sounded alongside a series of descending chords in the high-register of the piano and an ascending high-register violin line, both of which are formed from the inversion of the Movement II bass motif (Ex. 4.24).

The musical score for bars 74-76 of *Stolen*, Movement VI(B), features a key signature of one sharp (K) and a tempo of 18. The score includes parts for B. Cl., E. Gtr., Pno., Susp. Cym., Bongos, Vln., and Db. The B. Cl. and E. Gtr. parts start with a forte (*f*) dynamic. The Pno. part features a complex rhythmic pattern with a forte (*f*) dynamic. The Susp. Cym. part has a mezzo-forte (*mf*) dynamic. The Bongos part has a forte (*f*) dynamic. The Vln. part has a forte (*f*) dynamic. The Db. part has a forte (*f*) dynamic. The score shows a complex rhythmic pattern with various dynamics (*f*, *mf*) and articulations (accents, slurs).

Ex. 4.24. *Stolen*, Movement VI(B), bars 74-76, bongos and double bass parts.

Each iteration of the motif is a slightly different length to the previous one, until the tempo slows and the layers shift apart rhythmically, creating a disorderly end to the movement. Again referencing Movement II, the final gesture is an accented cluster in the low-register of the piano, with the bongo line slowing disappearing into the dissonant resonance.

#### 4.13 Movement VII(a)

The slow, melancholy solo-violin movement is a departure point from the relentless driving rhythms and the faster tempo of Movement VI(b), marking the start of the resolution that is found towards the poem's end. This lyrical movement provides harmonic stability, shifting from a D-minor tonal centre to a G-minor tonal centre throughout the movement. Moments

of tension are used to shift energy and provide direction in the phrasing. The development of the lyrical violin melody is evident in the length of the phrases that are initially short, with progressive increases in length as the piece moves towards the climax (Ex. 4.25). The length of the silence between phrases diminishes in direct correlation to the increase in melodic phrase length. Development is also evident in the gradual expansion of the range of the melody.

Ex. 4.25. *Stolen*, Movement VII(a), bars 1-19, violin part.

#### 4.14 Movement VII(b)

Movement VII(b) shares a number of similarities with Movement III. Both movements occupy the role of providing calm and solace from the fast and unrelenting prior movements. They also share similar orchestration, with the strings again sustaining a slowly shifting drone that changes at different rates (creating moments of tension and

release as they move), while a spacious and lyrical guitar solo is sounded above. Once again, a gradual, organic approach to melodic development is employed. In Movement VII(b) the sparse, delicate landscape is punctuated by chords in the piano and vibraphone, whose timbres blend to act as one instrument, referencing the timbral exchange in the transition between Movements V(a) and V(b).

The guitar solo in Movement III evokes the introspection in the middle section of the poem. In Movement VII(b) the accompanying layers develop into more melodic, extended lyrical lines, creating counterpoint to the guitar solo. This new texture represents the shift in perspective from the self to the collective (“I” to “others”) in the final section of the poem.

A significant change in the sonic landscape occurs at bar 54, marking a new section of the movement. Accompanied by an increased tempo and a harmonic shift to a C-major tonal centre, the instrumentation is reduced to just two instruments (piano and vibraphone). Rapid rhythmic movement in these instruments breaks the stasis of the previous section. Both instruments play rhythmically independently of each other, but again act as one instrument, with their shared register creating a timbral blend (Ex. 4.26).

54 **C** Più mosso (♩=84-96)

Pno. *p* legato

Vib. *p*

6

Ex. 4.26. *Stolen*, Movement VII(B), bars 54-56, piano and vibraphone parts.

#### 4.15 Movement VIII

Movement VIII opens with an extended unaccompanied electric guitar solo. Spacious sustained chords dominate the start of each phrase, with increasing melodic movement occurring at the end of each passing phrase. The final gesture, a descending run, is punctuated by the recurrence of the “golden grain” motif in the piano, covering the entrance of the double bass drone.

This final movement of *Stolen* features lyrical melodies placed upon an intricately decorated ostinato. The movement is littered with subtle references to the wild, chaotic second movement of the piece. In Movement VIII the piano, guitar and vibraphone each play their own variation of an interlocking ostinato (Ex. 4.27) while the violin and clarinet take on the roles of melody and countermelody, respectively. This texture of two foreground instruments over a background ostinato is reminiscent of the texture of Movement II, however the mood is now significantly different.

159

**D**

E. Gtr. *mp*

Pno. *p* l.h. *l.h.*

Vib.

Ex. 4.27. *Stolen*, Movement VIII, bars 28-29, electric guitar, piano and vibraphone parts.



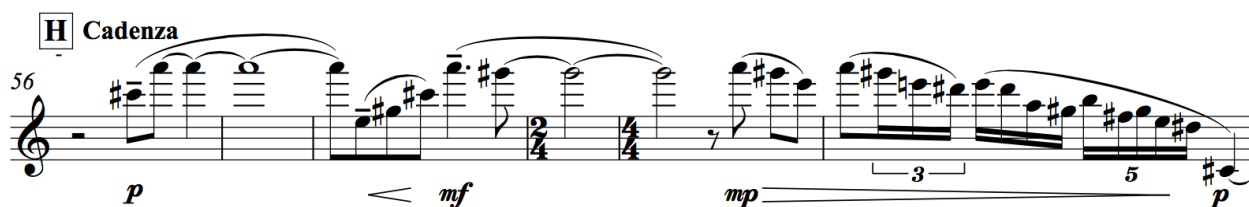
The violin melody occupies a similar register to the violin melody in Movement II, but the short, fragmented violin gestures of Movement II are now replaced by long, lyrical phrases that function in a conciliatory manner with the underlying ostinato. When the clarinet countermelody enters there is no sign of the combative relationship between the two melodic instruments that is heard in Movement II. Instead, the violin and clarinet share fragments of melodic and rhythmic material in an appealing manner (Ex. 4.28).

The image shows a musical score for two staves: Clarinet (Cl.) and Violin (Vln.). The key signature is one sharp (F#) and the time signature is 5/4. The score covers bars 38 and 39. The Clarinet part starts with a rest in bar 38, then enters in bar 39 with a melodic phrase. The Violin part starts with a rest in bar 38, then enters in bar 39 with a melodic phrase. Both parts feature dynamic markings (mp, mf) and triplet markings (3).

Ex. 4.28. *Stolen*, Movement VIII, bars 38-39, clarinet and violin parts.

Movement VIII develops through the gradual thickening of texture, created by the progressively increasing rhythmic intricacy in a number of layers. This is coupled with the expansion of range and greater movement in the bass line, creating forward momentum. Increases in the dynamic level and a series of sweeping ascending runs are heard in the violin and clarinet melodies before the listener's expectations are subverted for a final time, when the texture suddenly thins to a soft drone in the violin and double bass, over which an extended guitar cadenza is heard.

Drawing on melodic passages from the vibraphone ostinato, the guitar cadenza features ever-changing subdivisions of the beat for the fast scale-like gestures that fall between sustained notes, to create an improvisatory and metrically ambiguous feeling (Ex. 4.29).



Ex. 4.29. *Stolen*, Movement VIII, bars 56-60, electric guitar part.

In reference to the beginning of the movement, the final phrase of the cadenza descends, landing on again on the low G#, where the rest of the ensemble joins with thinner versions of their previous ostinati. The earlier violin melody is passed to the clarinet as each layer begins to develop towards the climax of the movement (bar 110).

As the movement draws to a close, the vibraphone ostinato fades and a soft bongo line enters. A mere echo of the frantic, wild bongos of Movement II, this bongo part is played softly with the fingers, providing a sense of calm resolution in the final moments of the piece. The tempo slows and the instrumentation is reduced as the violin ascends to its highest register, accompanied by the piano gradually moving down to its lowest register. The final gesture of the piece is heard in the piano as the violin sustains its final melodic note (Ex. 4.30). In the upper register, punctuated by a guitar harmonic, the “golden grain” motif is heard for the final time.



## Chapter 5

### *Water Mirrors*

#### 5.1 Context

In the early stages of planning *Water Mirrors* I took a solo road trip down a section of the East coast of Australia and spent time marvelling at the reflective, mirror-like qualities of the large, still bodies of water that lay beside the road. When I returned home I began researching the reflective properties of bodies of water and found a collection of poems, *Water Mirrors*, by the Australian poet Nicholas Powell (who is now based in Finland). In this collection Powell draws on subtle musical analogies to describe the Australian and Finnish landscapes. The poems in the collection are quite contrasting. Some poems are intimate and introspective, while others are more playful and humorous. *Water Mirrors* is a work for string orchestra in four movements, with the first and second movements being played attacca. Each movement of the piece takes influence from a different poem within Powell's collection, aiming to reflect the moods and landscapes presented in the poems.

#### 5.2 Movement I

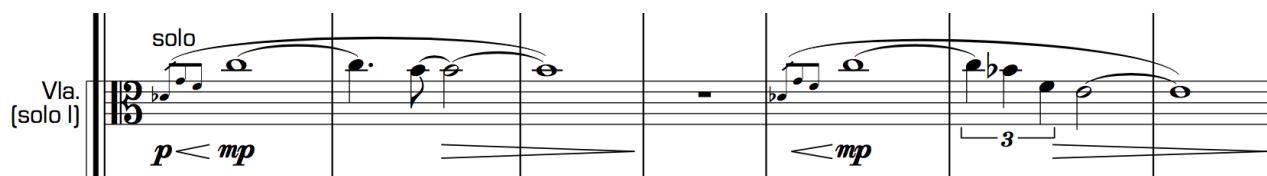
The thin, glassy timbre of the high-register, muted violins in the opening of Movement I evoke the imagery of a still, reflective body of water. Initially playing a sustained unison note, subtle movement is introduced as the violin II section begin slow glissando gestures that move away from, and back to, the initial unison pitch. These glissando gestures are cautious and incremental (initially moving only a semitone from the opening violin I pitch, before increasing their distance to a tone, and later a minor-third), reflecting the increasing distance referenced in the opening lines of Powell's *At Sea*:

One violin  
 carries me to the mouth, and further  
 out to sea. You write, *sail home*. (30)

On various occasions throughout the movement, this high-register violin line is momentarily subjected to sudden, dramatic increases in dynamic level. These moments of escalating intensity, that represent the piercing glare of sunlight reflecting on water, disappear almost as soon as they occur, receding back into the soft, still sonic landscape.

Throughout the movement, the subtly shifting fabric of the muted violins is coloured by soft pizzicato semitone dyads, sounded by the cellos and double basses. These pizzicato notes fall away with descending glissandi, like miniature versions of the bowed glissandi heard in the violins. At other times the still body of water is disrupted by a subtle ricochet gesture in the double basses. Initially fading away to silence, the gentle bounces of the ricochet later settle into a sustained drone, only to be perturbed by the tension created as the cellos and violas sustain a note at the augmented-fourth above. The resultant harmonic tension created by these drones, along with the slowly moving violin glissando gestures four octaves higher, forms a timeless and somewhat unsettling sonic landscape that remains for the entire movement.

The intertwined viola duo that emerges from, and recedes back into, this static landscape features long, lyrical phrases that develop in an organic manner, introducing the melody gradually. Echoing the intervallic relationship of the underlying drone, the viola I solo opens with an augmented-fourth sounded in grace notes (Ex. 5.1). The pitch relationships within the melody, along with the timbre of the viola contribute to a mournful mood.



Ex. 5.1. *Water Mirrors*, Movement I, bars 20-26, viola I solo.

As the viola I solo develops, the range and rhythmic intricacy increases, creating a forward moving line set amongst the static background landscape. In order to maintain the metrical ambiguity of this landscape, sustained notes and silences between phrases are employed in the viola duo. As the melodies develop, the continually changing subdivisions of the beat maintain this sense of metric freedom. The two violas are scored in close registers, occasionally crossing via glissando gestures heard in the viola II melody (Ex. 5.2). The blurring and weaving of this intertwined viola duo represents the relationship between the two characters in Powell's poem.

Ex. 5.2. *Water Mirrors*, Movement I, bars 27-30, viola I and II parts.

### 5.3 Movement II

Movement II is organised into three distinctly contrasting sections, based on the second and third stanzas of Powell's *At Sea*.

...A cello  
meddles on the fringes of the movement.  
Haywire compass. No moon.  
  
Brawling orchestra,  
choppy water. These are the waves waves demolish.  
We play second fiddle. Desire is boss. (30)

Reflecting the first five lines of the poem, section A is characterised by an asymmetrical ostinato upon which a number of rhythmically independent melodic lines are sounded.

Section B brings harmonic and rhythmic clarity, and a slower and more spacious section C (based on the final line of the poem above), provides a harmonically resolved variation on the material from Movement I.

Due to the use of an ostinato, the harmony in section A is largely static, with tension created by the cello line that sustains an augmented-fourth above the double basses. This gesture creates cohesion by referencing the pitch material of Movement I. In the final bar of the four-bar ostinato the drone descends by a semitone, momentarily resolving the augmented-fourth to a perfect-fifth (Ex. 5.3). This brief semitone dip, unevenly weighted against three bars of harmonic stasis, contributes to the wave-like movement of the choppy waters described in Powell's writing, while the unabating repetition of the ostinato provides a constant lilting motion throughout the section.

31 **B**

Vla. *p*

Vc. *p*

Db. *p*

Ex. 5.3. *Water Mirrors*, Movement II, bars 31-34, viola, cello and double bass parts.

The approach to melody in section A is one of continual transformation. The legato phrasing of the violin II melody is contrasted with shorter, fragmented phrases when the violin I part enters at bar 59. This playful new idea alternates unpredictably between fragments of staccato articulation interrupted by forceful double-stopped gestures. False downbeats are created through the placement of these accented chords. Syncopation and rhythmic displacement (Ex. 5.4) assist in the portrayal of the thrashing, disorderly movement of the waves in Powell's writing.



59 **D**

Vln. I *mf*

Vln. II *mf* 3

Vla. *mf*

Vc. *mf*

Db. *mf*

div.

Ex. 5.4. *Water Mirrors*, Movement II, bars 59-63.

As the violin melodies develop, the two parts exchange fragments of melodic material, trading ideas back and forth, often rhythmically displaced over the underlying ostinato (Ex. 5.5). The intertwining of these parts makes reference to the relationship between the two violas in the first movement, with resultant texture representing the “... brawling orchestra, choppy waters” (30).

63 unis.

Vln. I

Vln. II

Vla.

Vc.

Db.

Ex. 5.5. *Water Mirrors*, Movement II, bars 63-66.

Unlike the choppy, brawling material of section A, section B brings clarity in a number of ways. The progressive degradation of the sustained lyrical violin II phrases from Figure G leads to a sudden textural change at Figure H, where the oscillating bass line springs forth into a syncopated riff (Ex. 5.6). The long, lyrical phrases in the upper strings disappear, replaced by short fragments of phrases, hocketing between the violins and violas.

102 **H**

Db.

Ex. 5.6. *Water Mirrors*, Movement II, bars 102-106, double bass part.

The texture thins dramatically as each instrument assumes a new role. The asymmetrical metre of section A changes to a more stable simple-duple metre, and the harmonic tension is resolved. The sustained, lyrical melodic lines (heard in the violin I, cello and double bass parts) float with rhythmic freedom above the consistency and stability of the underlying ostinato (Ex. 5.7).

The image shows a musical score for Violin II (Vln. II) and Viola (Vla.) parts, measures 139-143. The Violin II part is in treble clef, 2/4 time, and the Viola part is in alto clef, 2/4 time. Both parts start at measure 139 with a key signature of one sharp (F#) and a dynamic of *p*. The Violin II part features a melodic line with some rhythmic freedom, while the Viola part features a more consistent, sustained melodic line. The score is labeled with a 'K' in a box at measure 139.

Ex. 5.7. *Water Mirrors*, Movement II, bars 139-143, violin II and viola parts.

The final section of Movement II references the sustained lines and subdued dynamic level of the first movement of the piece. The mellow, languid mood is emphasised by the timbral qualities of the mid-to-low registers of each instrument. This section relies on the interplay between the minor and major-second (and the consequent tension and reprieve) to shift energy and provide direction in the phrasing. Referencing the final line of the poem, “We play second fiddle. Desire is boss” (30), the harmonic tension eventually relents as the tonal centre settles in A-major (bar 250).

## 5.4 Movement III

Based on the first section (“Descending”) of Powell’s poem *Drawing Breath*, Movement III is characterised by a quartet of soloists. Featuring long, lyrical phrases with gentle swells in the dynamic level, the reduced instrumentation of the quartet creates an intimacy that is reflective of Powell’s writing. When the full ensemble rejoins (bar 60), all instruments sound a descending scale-like melody, harmonised in parallel-fourths, creating cohesion

by referencing the treatment of the descending melody that opens the movement. In order to portray the notion of “blurring” that is mentioned in the poem, the melody unfolds at a different rate in each section of the ensemble (Ex. 5.8).

Ex. 5.8. *Water Mirrors*, Movement III, bars 60-66.

Ex. 5.8. *Water Mirrors*, Movement III, bars 60-66.

## 5.5 Movement IV

Based on the poem *The True Map*, Movement IV opens in a similar manner to Movement I, with pianissimo notes sounded a semitone apart in the high register of the violins (Ex. 5.9). Unlike the continuous sustained notes of Movement I, however, these dissonant chords are only held momentarily before they are interrupted by silence, subverting expectation. Frequent, sudden increases in the dynamic level create discordance and unease.

The musical score for Ex. 5.9, *Water Mirrors*, Movement IV, bars 5-9, is written for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is divided into four measures. The first measure is in 4/4 time, and the subsequent three measures are in 5/4 time. The music features a progression of chords that become increasingly staccato. Dynamics range from pianissimo (*pp*) to fortissimo (*f*). The Double Bass part includes a quintuplet subdivision in the first measure.

Ex. 5.9. *Water Mirrors*, Movement IV, bars 5-9.

The opening gesture develops as the chords are placed progressively closer together, eventually becoming staccato chords that provide hints of the main thematic material that arrives at bar 19. The section that begins at bar 19 is fast and chaotic, referencing the haste in Powell's poem. The chaos is caused by the quintuplet subdivision of the beat, over which short, fragmented melodic ideas are sounded. The rhythmic construction of the bass line is irregular, providing little stability for the layers of movement in the melodic lines above. The viola section indecisively switches between short, accented gestures that interlock with the lower strings, and sustained notes (Ex. 5.10). Fragmented material and the continually changing roles of the instruments disorientate the listener.

46

19 **A**

Vln. I

Vln. II

Vla.

Vc.

Db.

*f* *mf* *p* *mf*

pizz. arco div.

5

Ex. 5.10. *Water Mirrors*, Movement IV, bars 19-20.

Amidst the rhythmic chaos there are moments where all of the parts align briefly to present (between them) every semiquaver subdivision of the bar (see bar 28 of Ex. 5.11). These moments of clarity and respite are highlighted with legato phrasing (as opposed to the staccato articulation in the rest of the section). Sequences are also used to provide cohesion and to create a sense of order amongst the rhythmic and metrical chaos.

48

Ex. 5.11. *Water Mirrors*, Movement IV, bars 27-28.

Ex. 5.11. *Water Mirrors*, Movement IV, bars 27-28.

The spacious texture, subdued dynamic level, and underlying tension in section B portray the final line of the poem: "...beyond the window, strange terrain" (54).

Ex. 5.12. *Water Mirrors*, Movement IV, bars 94-100.

Ex. 5.12. *Water Mirrors*, Movement IV, bars 94-100.

Fragments of melodic motifs from previous movements are irregularly placed in this section, creating ambiguity through uncertainty. From this landscape, fragments of a shared melody emerge, divided between the violin sections, once again making reference to the duo in the poem. Creating an even stranger terrain, is a rare moment of rhythmic unison (see bar 143 of Ex. 5.13).

The musical score for Ex. 5.13, *Water Mirrors*, Movement IV, bars 143-146, is presented for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 5/4 time and consists of four measures. The first measure is marked *mf* (mezzo-forte), the second *f* (forte), the third *f* (forte), and the fourth *mp* (mezzo-piano). The music features a triplet figure in the Violin II and Viola parts, and a slowly ascending melody in the Violin I part. The Double Bass part has a triplet figure in the second measure.

Ex. 5.13. *Water Mirrors*, Movement IV, bars 143-146.

The final section of the piece hints at a resolution, but ultimately fails to deliver. The pulse is clarified by the continuous motion of a triplet figure that is divided between the violin II section and the violas. A slowly ascending melody is played by the violin I section, contrasting the descending motion of the melodic material that dominates the earlier movements. The double basses vacillate between two notes, referencing the minor-second oscillation in Movement II. Ambiguity reigns, as the violins ascend to their highest register in a thinly textured ending that fades without resolution.



Both the still, calm landscapes and the choppy, unsettled waters of Powell's poetry are portrayed in this piece. Drones underpin lyrical melodies in the still, static landscapes, while the motion of the choppy waters is created through the use of asymmetrical ostinati, and syncopated and displaced melodic strata. Reduced orchestral forces (such as the viola duo in Movement I and the quartet of soloists in Movement III) represent the intimacy of Powell's writing.

## Chapter 6

### Vocal Works

#### 6.1 *dark waters; air stirs* Context

*dark waters; air stirs* is a set of two songs for unaccompanied voice, composed for the mezzo-soprano Lisa Neher (Iowa, USA). Both pieces use English translations of haikus as their text. I was attracted to the simplicity and brevity of the haiku form, as well as the clarity of ideas presented. Composing a work for unaccompanied voice presented a number of challenges. Some of the compositional questions that I grappled with in the planning stages of composing this piece dealt with how to generate and sustain momentum while being mindful of the breath capacity of the singer, and how to create contrast within the songs (since I often use textural manipulation as a developmental device). It was also important to consider pitch relationships within the songs, since there was no accompanying instrument to provide pitch references.

Collaboration played a minor role in the refining of the pieces, taking place in the form of a single Skype rehearsal in which both technical and aesthetic concerns were discussed. Technical concerns included varying the use of vibrato to colour certain phrases, the use of voiced/unvoiced “s” sounds in *dark waters*, and small dynamic adjustments. Aesthetic concerns that were discussed included the approach to the silences between phrases in *air stirs*, and the function of repetition in the final section of *dark waters*.

There are a number of compositional devices that are shared between the two songs. Both songs use similar formal structures, largely due to the commonality of the haiku-based text. In each song the text is revealed gradually, with a new line of text introduced in each section of the songs. Repetition of the text is a feature of both songs, with the exception of

the final line of each haiku, which is only heard once, in the final phrase of each song. Both songs use similar devices to develop the melodic material, and share a similar approach to the treatment of metre, rhythm and dynamic structure.

## 6.2 *dark waters*

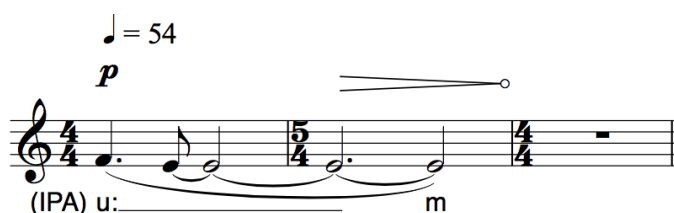
In these dark waters,  
drawn up from my frozen well  
... glittering of spring. (Ringai 22)

*dark waters* is organised into two sections, marked by the change in tempo at bar 25. The overarching form is dictated by a linear progression from sustained notes to increased rhythmic motion. In the slow and spacious opening section each phrase is framed by long silences. In order to create momentum towards the climax of the song, these silences gradually decrease in length as the piece progresses towards section B. These silences contribute to the metrical ambiguity, which is reinforced by the avoidance of activity on downbeats and the frequent altering of the subdivisions of the beat (Ex. 6.1). Frequent time signature changes are used as a method of organising the phrasing, rather than to create a changing sense of metre. The resultant effect should be one of rhythmical freedom, where phrases move with the breath, rather than being constrained by an underlying pulse or metrical pull.



Ex. 6.1. *dark waters*, bars 30-31.

The restrained approach to melodic development is similar in both songs. The opening phrases give hints of the melody, initially presenting only the first few pitches of the melodic material. Subsequent phrases gradually add more harmonic information, as the vocal range and rhythmic motion of the melody increases. The opening descending semitone motif (Ex. 6.2) is used as an organising principle of the song, resetting the process of range expansion each time it occurs (bars 1, 12, and 20). In order to generate momentum towards section B, the expansion of range occurs more rapidly each time it is reset by the presence of the descending semitone, as illustrated in Figure 6.1.



Ex. 6.2. *dark waters*, bars 1-3.

**INTRODUCTION**

PHRASE 1: m.1-3      PHRASE 2: m.4-6      PHRASE 3: m.7-8      PHRASE 4: m.9-11

Minor 2nd      Perfect 4th      Minor 6th      Diminished 7th

**A SECTION**

PHRASE 1: m.12-13      PHRASE 2: m.14-16      PHRASE 3: m.17-19

Minor 2nd      Perfect 4th      Diminished 7th

PHRASE 4: m.20      PHRASE 5: m.21      PHRASE 6: m.22-24

Minor 2nd      Perfect 4th      Minor 10th

Fig. 6.1. The expansion of range in *dark waters*.

Subtle timbral development accompanies the expanding range and increased rhythmic activity in the introduction and phrases 4-6 of section A, as the vowel sound gradually changes from a closed to an open vowel, and back again (Ex. 6.3).

Musical score for "dark waters" bars 1-11. The score is written on two staves. The first staff contains bars 1-6, and the second staff contains bars 7-11. The music is in 4/4 time, with some bars changing to 5/4 and 2/4. Dynamics include *p*, *mp*, *mf*, and *p*. Vowel sounds are indicated below the notes: (IPA) u:, m, u:, o, m, u:, o, m, u:, a:, o, o, m. There are also triplets and slurs.

Ex. 6.3. *dark waters*, bars 1-11.

In section A, only the first line of the haiku is presented. The word “dark” is emphasised through repetition and through the variation of duration and articulation each time it is heard (Ex. 6.4).

Musical score for "dark waters" bars 17-18. The score is written on a single staff. The music is in 4/4 time. Dynamics include *mf*. The words "dark dark dark wa-ters" are written below the notes. There is a slur over the last two notes.

Ex. 6.4. *dark waters*, bars 17-18.

The concept of darkness is also portrayed through the pitch construction of the melody, with minor-seconds and augmented-fourths frequently occurring at the beginnings and ends of phrases (e.g. bars 6, 8, and 18 for the descending semitone, and bars 10 and 23 for the augmented-fourth). This intervallic focus carries into section B, with the “frozen” motif consisting of two pairs of descending semitones, separated by an augmented-fourth (Ex. 6.5).



Ex. 6.5. *dark waters*, bars 33-35.

As well as evoking the dark imagery of the text, the reiteration of these particular intervals was a deliberate choice to create cohesion and to facilitate the unaccompanied voice in performance. The final phrase of the piece reveals the last line of the poem: “glittering of spring” (Ringai 22). With this hopeful and optimistic text comes a significant change in the intervallic construction of the melodic line. This final phrase is sung on an ascending whole-tone scale passage, representing the change in mood through reprieve from the characteristic minor-second interval, as well as through the use of an ascending line, in defiance of the descending motifs heard in the rest of the song.



Ex. 6.6. *dark waters*, bars 36-37.

### 6.3 *air stirs*

April's air stirs in  
willow-leaves... A butterfly  
floats and balances. (Basho 92)

*dark waters* and *air stirs share* share a similar dynamic and rhythmic structure. The initially soft dynamic level progressively increases as the piece moves towards climactic moments in the second and third sections of the song. Similarly, the amount of rhythmic movement

within each phrase progressively increases from the opening to the climax. The legato phrases are again framed by silences that decrease in length as the piece progresses. Metrical ambiguity is created using the same techniques that are used in *dark waters*, including the use of silence, the avoidance of activity on some downbeats, and varying the subdivisions of the beat (Ex. 6.7).



Ex. 6.7. *air stirs*, bars 22-24.

The main distinction between the two songs is the pitch construction, and resulting mood. The dark quality of the semitone and augmented-fourth intervals that dominate *dark waters* distinctly contrast the warmer mood of *air stirs*, a result of the construction of the central melodic material that outlines the intervals of a major-seventh chord. The characteristic interval of *air stirs* is a descending major-sixth, featured at the start of a number of phrases throughout the piece, creating cohesion and providing a pitch reference point for the vocalist.

Word painting is used to evoke significant words and phrases in the poem, such as “air stirs” and “balances”. The stirring of air is portrayed by the use of melisma, increased rhythmic motion, and glissandi (Ex. 6.8).

3

Ap-ri'l's air stirs

16

*mf* *f*

air stirs in wil-low leaves

Detailed description: This block contains two staves of musical notation. The first staff, starting at bar 3, is in 4/4 time and features a treble clef, a key signature of one flat (B-flat), and a melodic line with eighth and quarter notes, including a triplet of eighth notes. The lyrics 'Ap-ri'l's air stirs' are written below the staff. The second staff, starting at bar 16, is in 3/4 time and features a treble clef, a key signature of one flat, and a melodic line with eighth and quarter notes, including a triplet of eighth notes. The lyrics 'air stirs in wil-low leaves' are written below the staff. Dynamic markings *mf* and *f* are present above the staff.

Ex. 6.8. *air stirs*, bars 3-4 and 16-17.

The final phrase of the piece is the first and only time that the final two words of the poem (“and balances”) are stated. In order to portray the notion of balance, these words are delivered on a single repeated note, refusing to dip and fall in the manner of the rest of the phrases in the piece (Ex. 6.9).

28

*mp* *p*

but-ter-fly floats a but-ter-fly floats and ba-lan ces

Detailed description: This block contains a single staff of musical notation starting at bar 28. The staff is in 4/4 time and features a treble clef, a key signature of one flat, and a melodic line with eighth and quarter notes, including a triplet of eighth notes. The lyrics 'but-ter-fly floats a but-ter-fly floats and ba-lan ces' are written below the staff. Dynamic markings *mp* and *p* are present above the staff.

Ex. 6.9. *air stirs*, bars 28-30.

Both *dark waters* and *air stirs* share a similar approach in their treatment of the poems, progressively revealing more of the text as the songs unfold. The gradual method of melodic development dictates the structure of the songs, which start softly and spaciously, gradually increasing the dynamic level and rhythmic motion in a linear manner. Both songs utilise characteristic intervals in order to create cohesion, reflect the mood of the text, and to facilitate the unaccompanied performance. Word painting provides a clear link between the music and the text, and is used to emphasise salient words in the poems.



#### **6.4 *Dearest Mother...* Context**

*Dearest Mother...* was commissioned for Halcyon's "War Letters" project, premiering in Sydney in November 2015. Commemorating the centenary of the landing of the Australian and New Zealand troops at Gallipoli in World War I, the commission required correspondence written by those serving in the war to be used as the text of the composition. In researching text to use for this piece I came across a book of letters compiled by the family of Edith "Queenie" Florence Avenell, hospital nurse and matron born in the Queensland town of Gympie.

Queenie enlisted for service the day after the ANZAC alliance stormed the beaches of Gallipoli, embarking from Sydney aboard the *Mooltan* on 15 May 1915. The ship travelled along the southern coastline of Australia to Fremantle (WA), then departed for Egypt. During the war Queenie was stationed in Egypt, France and England, before returning home and being discharged from the Australian Army Nursing Service on 17 January 1919. The collection of letters that Queenie wrote to her mother during her years of service provide insight into the life of a vibrant, young nurse who cares passionately for the patients in her care. The early letters paint the picture of an excited, inquisitive young woman, experiencing new places and cultures, and socialising with the other servicemen and women. As the war continues, Queenie endures the cold European winters and becomes increasingly more worn down by the reality of war (Richardson and Skinner 366).

There were a number of factors that led me to choose the letters of Queenie as the text for the piece. I was delighted to read the perspective of a female who grew up in Queensland, given the commonality to my own upbringing. I also appreciated the perspective provided by someone who was not a serving soldier, as I felt that this was an important perspective that I had not been exposed to in my studies of World War I history. Also, the collection of

letters is extensive, which meant that there was a vast and rich source from which to compile the text, and most importantly, on first reading, the content surprised and intrigued me. When I began reading the letters of Queenie I braced myself in anticipation of the horrors and atrocities of war. Instead, I was surprised that the opening letters were youthful, somewhat joyous and entirely optimistic. Believing that the war would soon be over, the young Queenie approached her service with enthusiasm and vigour. I found myself smiling as I read the letters, bemused and delighted to see photos of Queenie riding camels at the pyramids in Egypt, regaling tales of the numerous suitors that pursued her in France, and reading about her many trips to the theatre in London. However, as the war continued, Queenie's initially positive outlook became bleak and wearied. As I compiled the text from this large collection of letters, I was acutely aware of the responsibility I had to represent Queenie's letters fairly and accurately, for her own sake, as well as that of her family, including her daughter who is currently living in Brisbane. I decided that the most honest approach was to tell Queenie's story in the way that I had initially experienced it, highlighting the transition from the youthful innocence and optimism at the start of the war, to the weary, downtrodden woman at the end of her service.

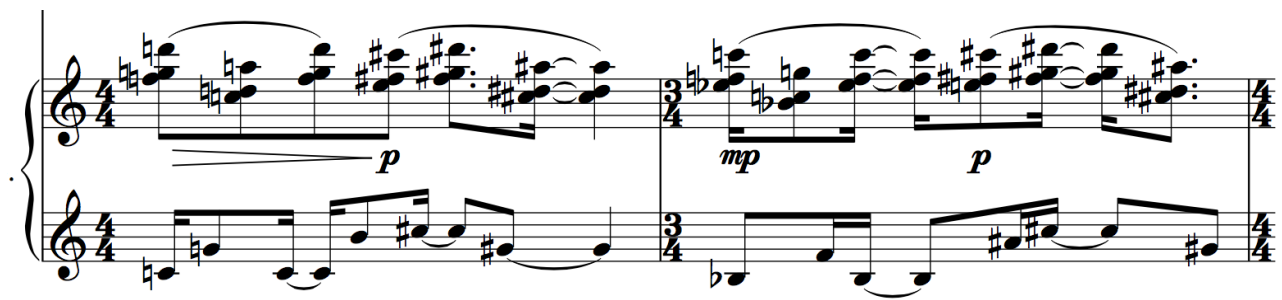
*Dearest Mother...* is scored for a trio of soprano, viola and piano and is organised into four movements. The first movement uses letters written aboard the *Mooltan*, as Queenie departs Australian shores for the first time. The second movement takes place at her first station in Egypt. Movements III and IV use correspondence from Queenie's time in France and England, respectively.

## 6.5 Movement I

Movement I is a setting of a letter detailing Queenie's experiences aboard the *Mooltan* as she excitedly departs Australia. The optimistic mood portrays Queenie's youthful innocence and excitement for her new life aboard the ship. Her letter describes the

beautiful weather, the wildlife in the ocean, and the social activities that she experiences on her journey. The portrayal of character is central to creating meaning in this piece. The opening section of Movement I occupies the mid-to-high soprano tessitura, representing the youthfulness and innocence of a young woman leaving her family for the first time. The opening text of the piece is a phrase that is heard often in the work, “Dearest Mother”, making the role of the soprano, that is, to play a character, immediately clear to the listener.

In order to portray the ocean setting, the piano accompaniment is subjected to frequent parallel transpositions, often shifting mid-phrase, imitating the changing direction of the waves. The lilting rhythm of the gesture further evokes this imagery (Ex. 6.10).



Ex. 6.10. *Dearest Mother...*, Movement I, bars 5-6, piano part.

When Queenie describes a dance aboard the ship the rhythmic stress of the music is altered to portray the triple-time metre of a waltz (Ex. 6.11).

10

S. *mp* *mf* *mp* *mf*

Dip-ping and step-ping and dip-ping and step-ping, Dip-ping and step - ping a

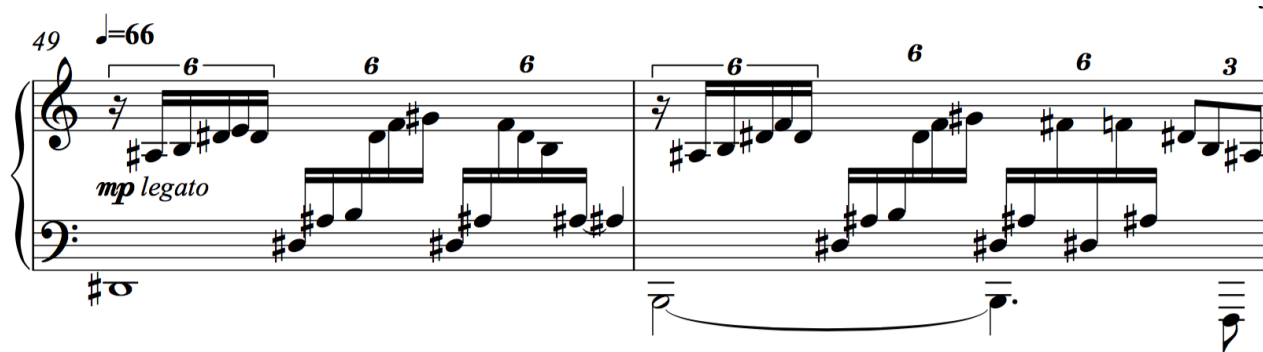
Pno. *mp* *mf*

Ex. 6.11. *Dearest Mother...*, Movement I, bars 10-11, soprano and piano parts.

As the soprano commentates the “dip, step, step” choreography of the dance, the accompanying music becomes livelier and louder. The range of the piano is expanded during an instrumental interlude between the vocal phrases. In this interlude the viola is heard for the first time, sounding pizzicato notes that imitate the earlier soprano melody. The pizzicato articulation reflects the percussive attack and short duration of the text in this section that results from an increase in consonants (particularly the “d” and “p” sound in the frequently repeated word “dip”).

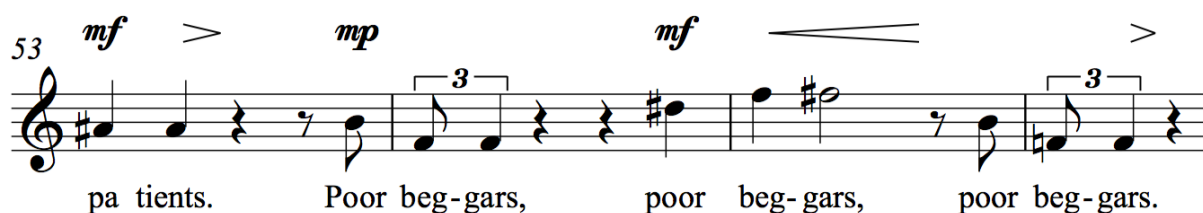
## 6.6 Movement II

Comprising two contrasting sections, Movement II opens with a distinctive piano motif that enters under the final soprano note of Movement I. Now in Egypt, Queenie writes home with stories about the busyness of her work and the tortured nightmares that haunt the patients in her care. The fast-moving, continuous piano accompaniment (Ex. 6.12) evokes this urgency.



Ex. 6.12. *Dearest Mother...*, Movement II, bars 49-50, piano part.

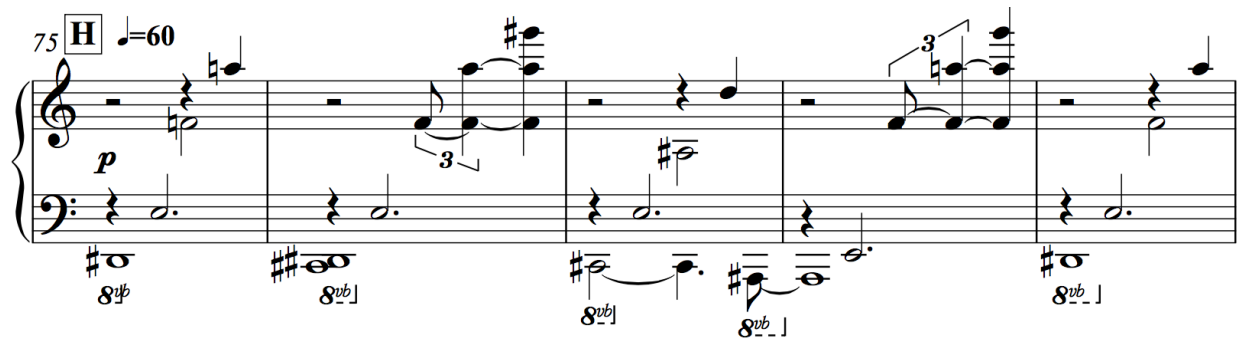
The portrayal of the text dictated many of the creative decisions in the process of composing this movement. Describing the injured soldiers, the phrase “poor beggars” is repeated as a refrain. Each time it is heard the rhythm varies slightly, mimicking speech patterns. Sometimes the phrase is sustained to emphasise the text, and at other times the final syllable is cut short, like a comment that might be muttered to oneself (Ex. 6.13).



Ex. 6.13. *Dearest Mother...*, Movement II, bars 53-56, soprano part.

When Queenie’s letters reference the hysteria of the patient’s nightmares, the soprano line ascends, with the highest note of the movement being sounded on the word “out” (of the phrase “yelling out”, bar 72). This ascending leap to top of the soprano’s range creates tension and portrays exasperation.

The portrayal of text occurs not only in the vocal writing, but also through the instrumental writing. In section A the polyrhythmic relationship between the viola solo and the underlying piano accompaniment creates a thick texture, representing the fast-paced busyness of Queenie's time in Egypt. The contrasting emptiness of the orchestration in section B accompanies the mood change in Queenie's writing. The constant motion of section A gives way to a slowly moving piano gesture, with single notes sounded over the full range of the instrument (Ex. 6.14). Blurred by the pedal, the placement of the notes across a wide range of octaves emphasises the distance, and subsequent emptiness, between the sounding notes.



Ex. 6.14. *Dearest Mother...*, Movement II, bars 75-79, piano part.

The sul tasto viola line sounds distant and mournful, borrowing melodic fragments from the busy section A (Ex. 6.15), and drawing them out rhythmically to evoke the “shattered wrecks” of the soldiers (Ex. 6.16) (qtd. in Richardson and Skinner 1637).



Ex. 6.15. *Dearest Mother...*, Movement II, bars 60-63, viola part.



Ex. 6.16. *Dearest Mother...*, Movement II, bars 78-82, viola part.

Queenie's letters reveal her to be a stoic and positive person. At times she begins writing letters that speak of her exhaustion and describe the negative aspects of the war, but her mood typically changes as she seeks to reassure her mother that she is coping well. She is quick to commiserate with the soldiers in her care, and acknowledges how fortunate she is by comparison. However, as the war continues beyond initial expectations Queenie acknowledges her desire to be more upbeat, but admits to being too exhausted to cover her mood with optimism in the letters. The text in section B comes from one of the letters in which Queenie's resignation is evident. When the soprano sings "Dearest mother", the same phrase that opens the first movement, the words are sung with a semitone descent, rather than the major-second descent of the opening movement. In the final few phrases of Movement II, the soprano delivers the text in a direct and speech-like manner, with a solemn melody that features repeated notes and little melodic movement.

## 6.7 Movement III

By contrast, the mood of Movement III is bright and positive, portraying the joyful nature of a young woman in love. The focus of the text turns away from the war as Queenie writes to her mother describing her latest romantic interest, Lieutenant Cunningham. Lyricism is the primary device used in the portrayal of character in Movement III. In section A the

soprano line is florid and melismatic (Ex. 6.17), intertwined with a viola countermelody, reflecting the close relationship between the two characters.



Ex. 6.17. *Dearest Mother...*, Movement III, bars 112-114, soprano part.

The affection and optimism in Queenie's words are evoked further by the playful viola melody (beginning bar 125), that dips and swoons between registers. (Ex. 6.18).

124

**K**

*pp* *mp* *mf* *mp* *mf*

129

*p* *mf*

134

*mf* *f* *f*

Ex. 6.18. *Dearest Mother...*, Movement III, bars 124-137, viola part.

In section B, the mood changes suddenly, dictated by the delivery of bad news in Queenie's letter. The use of silence between phrases creates a sense of anticipation as Queenie reports the news of Lieutenant Cunningham's death. A sustained, low viola note emerges from the piano accompaniment, evolving into a slowly shifting drone that underpins this section. In stark contrast to the sweeping high-register melody of the previous section, the soprano delivers the news of Lieutenant Cunningham's death in a



direct manner. The texture is thin, drawing focus to the text. Towards the end of the movement the mournful glissando gestures that provide stillness and solemnity give way to a melody that closes the movement. This unaccompanied viola line portrays the isolation and loneliness evident in the text.

## **6.8 Movement IV**

Movement IV is a setting of letters that Queenie wrote to her mother during her time stationed in England. The text is sombre, and her loneliness and exhaustion is evident in the writing. The mood of the music is significantly darker than the previous movements, reflected by the proliferation of minor-seconds and augmented-fourths in the soprano melody. The stark textural change in this final movement is significant. Without the piano (which has played a supporting accompaniment role throughout the whole piece), the focus is drawn to the soprano melody, highlighting the isolation and loneliness that pervades the text. When the viola joins, it closely shadows the soprano line, while the piano remains silent, with the exception of a depressed pedal providing a ghostly echo of the soprano and viola material through the sympathetic resonance of the strings.

There are subtle examples of word painting in the viola part, such as the uncontrolled ricochet gesture that is heard as Queenie describes her cold, shaking hands attempting to hold the pen (Ex. 6.19).

180

*p* *mp* *mf*

fire I can hard - ly hold this pen it's so darned cold

(ricochet)

*mp* *mf*

Ex. 6.19. *Dearest Mother...*, Movement IV, bars 180-183, soprano and viola parts.

The final phrase, “We are not the fresh creatures of two years ago” (qtd. in Richardson and Skinner 2183), descends to the lowest pitch point of the soprano part in the whole piece.

Under the static, wearied delivery of the text, the viola plays sustained notes in close proximity to the soprano line, ending with an unstable minor-second between the parts that does not resolve.

The depiction of text and the portrayal of character are the primary foci of *Dearest Mother...* The transition in soprano tessitura from the opening movement’s optimistic and youthful high-register, to the downtrodden, exhausted low-register delivery in the final movement is an important organising principle of the piece. Focus is drawn to the text through textural contrast, and word painting is used to illuminate central images. The approach to melodic development is sequential and organic, creating cohesion within each movement.

## Chapter 7

### Conclusion

Cumulatively, the works in the composition folio express my aesthetic ideals of beauty, ambiguity, surprise, and stimulus. The desire to express my subjective notion of beauty is part of a shared dialogue with artists whose work aligns with the post-postmodern and metamodernist movements. The folio represents a temporary arrival point that is the culmination of my stylistic influences, my compositional processes, and the formation of my aesthetic principles over the past decade. The influence of Australian art music since the 1970s, as well as minimalist and postminimalist music is evident in a number of the musical devices that are characteristic of my style, including drones, ostinati, and my approach to texture, rhythm and metre. I have combined and manipulated these musical devices resulting in an individualised sonic outcome that is distinctly different than the aforementioned styles.

*Stolen* exemplifies my aesthetic principles through the exploration of the familiar (the electric guitar timbre and improvisatory nature of the solo writing), and the strange (the subversion of expectation). It highlights the contrasting nature of the two sound worlds that my music inhabits: the slow, spacious and eloquent, and the fast, aggressive and driving. The portrayal of stimulus guided many of the decisions that were made during the creative process, from the broader formal principles to the intervallic construction of motivic material. *Water Mirrors* drifts between the serene and still, and the chaotic and disorderly. The intimacy of the poems, on which the piece is based, is portrayed through the use of reduced orchestral forces, and the intertwining of melodies and countermelodies. Metrical ambiguity is present in both the spaciousness of the slow, still sections, and the polymetric construction of the fast, chaotic sections. *dark waters* and *air stirs* share similar organising

principles, dictated by the organic manner in which the vocal melodies develop. Cohesion is created in both works by the employment of characteristic intervals. Increased rhythmic motion and a progressively expanding range provide a sense of forward momentum in these unaccompanied works. *Dearest Mother...* portrays character through the treatment of the soprano tessitura, as the mood of the central character transitions from her initial youthful optimism to a wearied and downtrodden mood in the final movement. Word painting is used to evoke the imagery described in Queenie's letters, and the thinning of texture and reduction of rhythmic motion are central devices that are used to draw attention to the text of the songs.

In the spirit of a curator, it is hoped that the compositions in this folio serve to reflect on, illuminate, and respond to aspects of the literary stimuli that capture my attention. Built on the foundations of these existing literary works, new knowledge is created, communicating my aesthetic principles in a distinctive and individual compositional style.

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**Part Two:**  
**Folio of Compositions**

Audio Credits

*Stolen* (score)

*Water Mirrors* (score)

*dark waters; air stirs* (score)

*Dearest Mother...* (score)

**Audio Credits**

*Stolen* (2015) - Performed by Julian Pellicano (cond.), Solomon Silber (electric guitar), David Perry (clarinet/bass clarinet), Jeff Stern (percussion), Miki Sawada (piano), Ilana Waniuk (violin), and Samuel Suggs (double bass). Recorded at Cedar House Studios, New Hampshire. Released by Elm City Records, 19 June 2016.

Track 1: Movement I (2:00)

Track 2: Movement II (3:44)

Track 3: Movement III (5:36)

Track 4: Movement IV (4:22)

Track 5: Movement V (7:29)

Track 6: Movement VI (3:49)

Track 7: Movement VII (8:07)

Track 8: Movement VIII (8:54)

*Water Mirrors* (2015) - Performed by Symphony Number One, Jordan Randall Smith (cond.). Recorded live at Grace and St Peter's Church, Baltimore, 17 October 2015.

Track 1: Movements I and II (13:27)

Track 2: Movement III (8:37)

Due to technical deficiencies in the live recording process, Track 3: Movement IV (10:49) is not able to be included.



*dark waters; air stirs* (2015) - Performed by Lisa Neher (mezzo-soprano). Recorded live at Coe College Marquis Hall, Iowa City, 1 September 2016.

Track 1: *dark waters* (3:25)

Track 2: *air stirs* (2:20)

*Dearest Mother* (2015) - Performed by Alison Morgan (soprano), James Wannan (viola) and Jo Allan (piano). Recorded at the University of Western Sydney. Released by Wirripang, October 2016.

Track 1: Movements I and II (7:18)

Track 2: Movement III & IV (5:53)

# **Stolen**

for solo Electric Guitar, accompanied by  
Clarinet/Bass Clarinet, Piano, Percussion, Violin & Double Bass

**Nicole Murphy**

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# Stolen (extended)

## **INSTRUMENTATION:**

Solo Electric Guitar

Bb Clarinet/Bass Clarinet

Piano

Percussion: Bongos, 2 Cowbells, Suspended Cymbal, Vibraphone (mallets, bow)

Violin

Double Bass

**DURATION:** Approx. 45 minutes

This score is not transposed.

*Stolen* was written for Solomon Silber, with special thanks to Julian Pellicano, David Perry, Jeff Stern, Miki Sawada, Ilana Waniuk & Samuel Suggs.

- I -  
for Solomon Silber

Nicole Murphy

♩ = 54

Bass Clarinet in B $\flat$

Electric Guitar

Piano

Vibraphone

Suspended Cymbal

Violin

Double Bass

*f*

*p*

*f*

*pizz. (with finger)*

*mf*

*p*

*p*

*p*

Scrape with metal beater

l.v.

Vary bow placement (sul pont. → norm. → sul tasto → norm. →) on sustained notes throughout Movt I)

7 A

B. Cl.

E. Gtr.

Pno.

(pizz.)

*mf*  $\wedge$  *sim.*

Vib.

Place coins on bars  
l.v.

Bow  
*mp*

Mallet  
*f*

Susp. Cym.

Scrape with metal beater  
l.v.

*p*

A

Soft mallets  
on the bell  
*pp* <

Vln.

Db.

13

**B**

B. Cl.

*fp* *f* *mp*

E. Gtr.

Pick Scrape

*p* *f*

(Trill Slow → Fast)

*tr*

*p* *mp* *f* *f*

5

Pno.

*f*

Vib.

*mp* *f*

3

Susp. Cym.

*p* *mf*

**B**

Bongos

trill between harmonic & stopped pitch

*tr*

*f* *p*

*f* *p*

Db.

18

**C**

B. Cl.

*pp* *mp* *p*

E. Gtr.

Pno.

*f*

Vib.

Place coins on bars

Bow *mp*

Mallet *f*

**C**

Susp. Cym.

Scrape with metal beater *mp*

Soft Mallets *pp* *p*

Bongos

Vln.

trill between harmonic & stopped pitch *mp* *p*

Db.

*mp* *p*

24

D

B. Cl.

*fp* *f* *p* *mp*

E. Gtr.

Pick Scrape

*p* *f*

(Trill Slow → Fast)

Pno.

*p* *mp* *f*

(pizz.)

*mf*

Vib.

*mp* *f*

Susp. Cym.

Scrape with metal beater

l.v.

*mf*

D

*mp*

Bongos

*p*

Vln.

trill between harmonic & stopped pitch

*f* *p*

Db.

*f* *p* *mp*



28 **molto accel.** . . . . . (♩=84)

B. Cl.

E. Gtr.

Pno.

Vib.

Susp. Cym.

Bongos

Vln.

Db.

trill between harmonic & stopped pitch

Place coins on bars

Bow

Mallet

*mp* *mf* *f* *mp* *p*

3

8<sup>vb</sup>

(8)

32 **E** A tempo accel. . . . .

B. Cl. *mp* *mf* *mp* *mp* *mp* *mf* 3

E. Gtr.

Pno. *f* *mp* *mf* 5 *f* *mp* 3

Vib. Place coins on bars *f*

Susp. Cym. **E** A tempo l.v. accel. . . . . *mf*

Bongos

Vln. *mp* *mf* *mp* *mf* *mp* 5 3

Db. *mp* *mf* *mp* *mf* *mp* 5 3

35

B. Cl.

*mp* *mf*

E. Gtr.

Pno.

*f* *mf* *f* *mf*

Vib.

Bow *mp*  
Mallet *f*

Susp. Cym.

Bongos

Vln.

trill between harmonic & stopped pitch

Db.

*mf*

37

(♩=168)

B. Cl.

*mf* *f*

3

E. Gtr.

Pno.

*f* *mf*

3

5

3

Vib.

Place coins on bars  
l.v.

*f*

Susp. Cym.

Bongos

Vln.

(tr)

5

5

3

Db.

*mf* *f*

## - II -

**♩=168**

Bass Clarinet in B $\flat$

*f*

Electric Guitar

Piano

*f*

**♩=168**

Bongos

*f* *mp*

Violin

Double Bass

*f*

5

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

The musical score consists of six staves. The B. Cl. staff (top) has a treble clef and a key signature of one sharp (F#). It plays eighth notes in measures 5 and 7, with a whole rest in measure 6. The E. Gtr. staff has a treble clef and a key signature of one sharp (F#). It has whole rests in measures 5, 6, and 7. The Pno. staff has a bass clef and a key signature of one sharp (F#). It plays eighth notes in measures 5 and 7, with a whole rest in measure 6. The Bongos staff has a single line and a key signature of one sharp (F#). It plays eighth notes in measures 5 and 7, with a whole rest in measure 6. The Vln. staff has a treble clef and a key signature of one sharp (F#). It has whole rests in measures 5 and 6, and plays eighth notes in measure 7, marked with a forte (f) dynamic. The Db. staff has a bass clef and a key signature of one sharp (F#). It plays eighth notes in measures 5 and 7, with a whole rest in measure 6.

8 A

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*f*

*ff*

*f*

*f mp*

*ff*

(Gliss. as high as possible sul G)

*II*

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

The musical score for page 13 consists of six staves. The B. Cl. staff features a melodic line with eighth and sixteenth notes, including slurs and accents. The E. Gtr. staff has a melodic line with slurs and accents, and a dynamic marking of *ff* at the end. The Pno. staff is a grand staff with both treble and bass clefs, featuring complex chordal textures and melodic lines with slurs and accents. The Bongos staff has a rhythmic pattern with eighth and sixteenth notes, including slurs and accents, and dynamic markings of *f* and *mp*. The Vln. staff has a melodic line with slurs and accents. The Db. staff has a rhythmic pattern with eighth and sixteenth notes, including slurs and accents. The score is in 7/8 time and includes various musical notations such as notes, rests, dynamics (*ff*, *f*, *mp*), and articulation marks (accents, slurs).



14

B

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*f*

*f* *mp*

The musical score is written for six instruments: B. Cl., E. Gtr., Pno., Bongos, Vln., and Db. The key signature has two sharps (F# and C#), and the time signature is 7/8. Measure 14 begins with a rehearsal mark '14'. Measure 15 contains a section marked 'B'. Measure 16 also contains a section marked 'B'. The B. Cl. part features eighth-note patterns with slurs and accents. The E. Gtr. part is mostly silent, with a single chord in measure 16 marked with a forte 'f' dynamic. The Pno. part consists of chords in the right hand and eighth-note patterns in the left hand, with slurs and accents. The Bongos part features eighth-note patterns with slurs and accents, and a dynamic change from 'f' to 'mp' in measure 16. The Vln. part has a melodic line with slurs and accents. The Db. part has a simple eighth-note pattern with slurs and accents.

17

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*ff*

The musical score for measures 17-19 is written for a six-piece ensemble. The key signature has two sharps (F# and C#), and the time signature is 7/8. Measure 17 begins with a repeat sign. The B. Cl. part features a melodic line with eighth and sixteenth notes. The E. Gtr. part plays a series of chords, with a double bar line and a *ff* marking in measure 18. The Pno. part consists of a left-hand bass line and a right-hand chordal accompaniment. The Bongos part has a rhythmic pattern of eighth and sixteenth notes. The Vln. part plays a melodic line with eighth and sixteenth notes. The Db. part has a bass line with eighth and sixteenth notes. The score ends with a repeat sign in measure 19.

20 C

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*f*  $\frac{4:3}{\text{trill}}$  *ff*

23 **D**

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*f*

*ff*

*f* *mp*

*ff*

4:3

Detailed description of the musical score: The score is for measures 23, 24, and 25, marked with a rehearsal symbol 'D'. The key signature has one sharp (F#) and the time signature is 5/8. The instruments are B. Cl., E. Gtr., Pno., Bongos, Vln., and Db. Measure 23: B. Cl. plays a melody of eighth notes. E. Gtr. plays a chord of F#4 and A4. Pno. plays a chord of F#4 and A4. Bongos play a pattern of eighth notes. Vln. and Db. play a pattern of eighth notes. Measure 24: B. Cl. plays a melody of eighth notes. E. Gtr. plays a chord of F#4 and A4. Pno. plays a chord of F#4 and A4. Bongos play a pattern of eighth notes. Vln. and Db. play a pattern of eighth notes. Measure 25: B. Cl. plays a melody of eighth notes. E. Gtr. plays a chord of F#4 and A4. Pno. plays a chord of F#4 and A4. Bongos play a pattern of eighth notes. Vln. and Db. play a pattern of eighth notes. Dynamics include f, ff, and mp. A 4:3 ratio is indicated in measure 25.

26

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

The musical score for measures 26-28 is written for a six-piece ensemble. The key signature is one sharp (F#), and the time signature is 8/8. The instruments and their parts are as follows:

- B. Cl. (Bass Clarinet):** Plays a melodic line in the treble clef, starting with a quarter rest in measure 26, followed by eighth and quarter notes in measures 27 and 28.
- E. Gtr. (Electric Guitar):** Plays a single note (F#5) in measure 26, then rests in measures 27 and 28. The dynamic is *ff* (fortissimo).
- Pno. (Piano):** The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The dynamic is *ff* (fortissimo).
- Bongos:** Plays a rhythmic pattern in the treble clef, starting with a quarter rest in measure 26, followed by eighth and quarter notes in measures 27 and 28. The dynamic is *f mp* (forte mezzo-piano).
- Vln. (Violin):** Plays a melodic line in the treble clef, starting with a quarter rest in measure 26, followed by eighth and quarter notes in measures 27 and 28.
- Db. (Double Bass):** Plays a bass line in the bass clef, starting with a quarter rest in measure 26, followed by eighth and quarter notes in measures 27 and 28.

29 **E**

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

This musical score page contains measures 29 through 31, marked with a rehearsal symbol 'E' in a box. The score is for a band or orchestra and includes parts for B. Cl., E. Gtr., Pno., Bongos, Vln., and Db. The key signature has one sharp (F#) and the time signature is 7/8. Measure 29 features a B. Cl. line with eighth notes, an E. Gtr. line with a strong *f* dynamic, a Pno. line with chords and a bass line with eighth notes, a Bongos line with a *f mp* dynamic, a Vln. line with eighth notes, and a Db. line with eighth notes. Measure 30 continues the patterns with some changes in dynamics and articulation. Measure 31 concludes the section with sustained notes in the E. Gtr. and Vln. parts.

32 **F**

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*ff*

*f* 4:3

**F**

The musical score for measures 32-34 is as follows:

- Measure 32:** B. Cl. plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. E. Gtr. plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Pno. plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bongos play a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Vln. plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Db. plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 33:** B. Cl. plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. E. Gtr. plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Pno. plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bongos play a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Vln. plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Db. plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 34:** B. Cl. plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. E. Gtr. plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Pno. plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bongos play a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Vln. plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Db. plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5.

35

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

ff

mf

f

f

sub. p

pizz.

f

mf

f

(slap tongue)

G

Cowbells

Bongos



39 H

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*f*

*f*

*ff*

*f*

*f* *mp*

*ff*

*arco*

Detailed description of the musical score: The score is for measures 39, 40, and 41. Measure 39 is in 7/8 time with a key signature of one sharp (F#). The B. Cl. part starts with a forte (f) dynamic and a series of eighth notes. The E. Gtr. part is silent. The Pno. part has a forte (f) dynamic in the right hand and a series of eighth notes in the left hand. The Bongos part has a forte (f) dynamic and a series of eighth notes. The Vln. part has a fortissimo (ff) dynamic and a series of eighth notes. The Db. part has a forte (f) dynamic and a series of eighth notes. Measure 40 is in 7/8 time with a key signature of two sharps (F# and C#). The B. Cl. part continues with eighth notes. The E. Gtr. part is silent. The Pno. part has a fortissimo (ff) dynamic in the right hand and a series of eighth notes in the left hand. The Bongos part has a forte (f) dynamic and a series of eighth notes. The Vln. part has a fortissimo (ff) dynamic and a series of eighth notes. The Db. part has a forte (f) dynamic and a series of eighth notes. Measure 41 is in 6/8 time with a key signature of one sharp (F#). The B. Cl. part continues with eighth notes. The E. Gtr. part has a forte (f) dynamic and a series of eighth notes. The Pno. part has a fortissimo (ff) dynamic in the right hand and a series of eighth notes in the left hand. The Bongos part has a forte (f) dynamic and a series of eighth notes. The Vln. part has a fortissimo (ff) dynamic and a series of eighth notes. The Db. part has a forte (f) dynamic and a series of eighth notes. A rehearsal mark 'H' is present at the start of measure 41.

42

I

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

4:3

*ff*

I

Measure 42: B. Cl. plays a quarter note F#4, eighth notes G#4, A4, B4, quarter note C5. E. Gtr. plays a quarter note F#4, eighth notes G#4, A4, B4, quarter note C5. Pno. plays a quarter note F#4, eighth notes G#4, A4, B4, quarter note C5. Bongos play a quarter note F#4, eighth notes G#4, A4, B4, quarter note C5. Vln. plays a quarter note F#4, eighth notes G#4, A4, B4, quarter note C5. Db. plays a quarter note F#4, eighth notes G#4, A4, B4, quarter note C5.

Measure 43: B. Cl. plays a quarter note F#4, eighth notes G#4, A4, B4, quarter note C5. E. Gtr. plays a quarter note F#4, eighth notes G#4, A4, B4, quarter note C5. Pno. plays a quarter note F#4, eighth notes G#4, A4, B4, quarter note C5. Bongos play a quarter note F#4, eighth notes G#4, A4, B4, quarter note C5. Vln. plays a quarter note F#4, eighth notes G#4, A4, B4, quarter note C5. Db. plays a quarter note F#4, eighth notes G#4, A4, B4, quarter note C5.

Measure 44: B. Cl. plays a quarter note F#4, eighth notes G#4, A4, B4, quarter note C5. E. Gtr. plays a quarter note F#4, eighth notes G#4, A4, B4, quarter note C5. Pno. plays a quarter note F#4, eighth notes G#4, A4, B4, quarter note C5. Bongos play a quarter note F#4, eighth notes G#4, A4, B4, quarter note C5. Vln. plays a quarter note F#4, eighth notes G#4, A4, B4, quarter note C5. Db. plays a quarter note F#4, eighth notes G#4, A4, B4, quarter note C5.

45

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

This musical score page contains measures 45 through 47 of a piece in 7/8 time. The score is arranged for six instruments: B. Cl. (Bass Clarinet), E. Gtr. (Electric Guitar), Pno. (Piano), Bongos, Vln. (Violin), and Db. (Double Bass). Measure 45 features a B. Cl. melody with eighth notes and a Pno. accompaniment with chords and eighth notes. The E. Gtr. has a single note in measure 45 and a sustained chord in measure 46. The Bongos play a rhythmic pattern of eighth notes. The Vln. and Db. have sustained notes. Measure 46 continues the B. Cl. melody and Pno. accompaniment. The E. Gtr. has a sustained chord. The Bongos continue their rhythmic pattern. The Vln. and Db. have sustained notes. Measure 47 features a B. Cl. melody with eighth notes and a Pno. accompaniment with chords and eighth notes. The E. Gtr. has a sustained chord. The Bongos continue their rhythmic pattern. The Vln. and Db. have sustained notes. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *f* (forte).

48 **J**

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*f mp*

This musical score page contains measures 48 through 50, marked with rehearsal symbol 'J'. The score is for a six-piece ensemble: B. Cl., E. Gtr., Pno., Bongos, Vln., and Db. The key signature has one sharp (F#) and the time signature is 7/8. Measure 48 features a B. Cl. melody with eighth notes and a Pno. accompaniment with chords and eighth notes. Measure 49 shows the E. Gtr. and Bongos entering with eighth-note patterns, while the Pno. continues with chords. Measure 50 concludes the section with a B. Cl. melody and Pno. accompaniment. Dynamics *f* and *mp* are indicated in the Bongos part in measure 50.

51

**K**

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*ff*

*f*

*f*

*p*

pizz.

*f*

Cowbells

(Bongos)

Detailed description of the musical score: The score is for measures 51 through 54. Measure 51 is in 7/8 time. The B. Cl. part has a melodic line with a sharp sign above the first measure. The E. Gtr. part has a single note in the first measure. The Pno. part has a complex chordal texture in the first measure. The Bongos part has a rhythmic pattern starting with a forte (f) dynamic. The Vln. part has a melodic line. The Db. part has a bass line. Measure 52 is in 8/8 time. The B. Cl. part has a melodic line. The E. Gtr. part has a melodic line. The Pno. part has a complex chordal texture. The Bongos part has a rhythmic pattern. The Vln. part has a melodic line. The Db. part has a bass line. Measure 53 is in 2/4 time. A rehearsal mark 'K' is at the start of this measure. The B. Cl. part has a single note. The E. Gtr. part has a melodic line. The Pno. part has a complex chordal texture. The Bongos part has a rhythmic pattern with a piano (p) dynamic. The Vln. part has a single note. The Db. part has a single note with a pizz. instruction. Measure 54 is in 4/4 time. The B. Cl. part has a single note. The E. Gtr. part has a melodic line. The Pno. part has a complex chordal texture. The Bongos part has a rhythmic pattern. The Vln. part has a single note. The Db. part has a single note.

55

B. Cl.

E. Gtr.

Pno.

CB.

Vln.

Db.

The musical score consists of six staves. The B. Cl. staff has a treble clef and a key signature of one sharp (F#). The E. Gtr. staff has a treble clef and a key signature of one sharp (F#). The Pno. staff has a grand staff with treble and bass clefs and a key signature of one sharp (F#). The CB. staff has a percussion clef and a key signature of one sharp (F#). The Vln. staff has a treble clef and a key signature of one sharp (F#). The Db. staff has a bass clef and a key signature of one sharp (F#). The score is divided into four measures. The first measure is in 4/4 time, the second and third measures are in 2/4 time, and the fourth measure is in 4/4 time. The B. Cl. staff has notes in measures 1, 2, 3, and 4. The E. Gtr. staff has notes in measures 1, 2, 3, and 4, including a triplet in measure 3. The Pno. staff has a fortissimo (f) dynamic marking in measure 1 and a fortissimo (ff) dynamic marking in measure 2. The CB. staff has notes in measures 1, 2, 3, and 4, including a mezzo-forte (mf) dynamic marking in measure 1. The Vln. staff has a whole rest in measures 1, 2, and 3, and a whole note in measure 4. The Db. staff has notes in measures 1, 2, 3, and 4.

58

B. Cl.

E. Gtr.

Pno.

CB.

Vln.

Db.

The musical score for measures 58-61 is written for six instruments: B. Cl., E. Gtr., Pno., CB., Vln., and Db. The time signature is 4/4, and the key signature has one sharp (F#). The Pno. part begins with a forte (ff) dynamic. The E. Gtr. part features a complex, fast-moving line with many accidentals. The B. Cl., CB., and Db. parts have simpler, more rhythmic lines. The Vln. part is mostly silent, with a few notes in the final measure.

61

B. Cl.

E. Gtr.

Pno.

CB.

Vln.

Db.

*ff*

*f*

*ff*

*f*

*arco*

*ff*

62

63



64 **L**

B. Cl.

E. Gtr.

Pno.

CB.

Vln.

Db.

*f*

*f*

*ff*

*f*

*f* *mp*

*ff*

*f*

*f*

*ff*

*f*

67 M

B. Cl.

E. Gtr.

Pno.

CB.

Vln.

Db.

4:3 *ff*

M

70

B. Cl.

E. Gtr.

Pno.

CB.

Vln.

Db.

The musical score for measures 70-72 is written for six instruments: B. Cl., E. Gtr., Pno., CB., Vln., and Db. The time signature is 7/8. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamics. The B. Cl. part features a melodic line with slurs and accents. The E. Gtr. part has a sparse, rhythmic accompaniment with a forte (f) dynamic in measure 72. The Pno. part consists of a complex, multi-voiced texture with many beamed notes and slurs. The CB. part has a rhythmic, eighth-note pattern. The Vln. part features a melodic line with slurs and accents. The Db. part has a simple, rhythmic accompaniment.

73 N

B. Cl.

E. Gtr.

Pno.

CB.

Vln.

Db.

*f* *mp*

The musical score for measures 73-75 is written for a six-piece ensemble. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. Measure 73 is marked with a rehearsal sign 'N'. The B. Cl. part plays a melodic line with many accidentals. The E. Gtr. part plays chords and rests. The Pno. part has a complex texture with many accidentals in both hands. The CB. part plays a melodic line with a dynamic change from *f* to *mp*. The Vln. part plays a melodic line with many accidentals. The Db. part plays a simple rhythmic pattern.

76 O

B. Cl.

E. Gtr.

Pno.

CB.

Vln.

Db.

*f* *f* *sub. p*

Cowbells (Bongos)

pizz.

80

B. Cl.

E. Gtr.

Pno.

CB.

Vln.

Db.

The musical score for measures 80-82 is arranged in six staves. The first staff (B. Cl.) is in 4/4 time, with notes on measures 80 and 81, and a whole note in measure 82. The second staff (E. Gtr.) is in 4/4 time, featuring a melodic line with a triplet in measure 81 and a more complex rhythmic pattern in measure 82. The third staff (Pno.) is in 4/4 time, with a forte (f) chord in measure 80 and rests in measures 81 and 82. The fourth staff (CB.) is in 4/4 time, with a mezzo-forte (mf) dynamic and a rhythmic pattern of eighth and sixteenth notes. The fifth staff (Vln.) is in 4/4 time, with rests in measures 80 and 81, and a whole note in measure 82. The sixth staff (Db.) is in 4/4 time, with notes on measures 80 and 81, and a whole note in measure 82. The time signature changes from 4/4 to 2/4 at the beginning of measure 82.

83

B. Cl.

E. Gtr.

Pno.

CB.

Vln.

Db.

This musical score page contains measures 83 through 86. The instruments and their parts are as follows:

- B. Cl. (Bass Clarinet):** Measures 83-84 feature a descending eighth-note scale (F#4, E4, D4, C4) with a tenuto mark on the first measure. Measures 85-86 are whole rests.
- E. Gtr. (Electric Guitar):** Measures 83-84 feature a descending eighth-note scale (B3, A3, G3, F#3) with a tenuto mark on the first measure. Measures 85-86 feature a complex, fast-moving eighth-note scale starting on B3, with a tenuto mark on the first measure.
- Pno. (Piano):** Measures 83-84 feature a descending eighth-note scale (F#4, E4, D4, C4) with a tenuto mark on the first measure. Measures 85-86 are whole rests.
- CB. (Cello):** Measures 83-84 feature a descending eighth-note scale (F#4, E4, D4, C4) with a tenuto mark on the first measure. Measures 85-86 are whole rests.
- Vln. (Violin):** Measures 83-86 are whole rests.
- Db. (Double Bass):** Measures 83-84 feature a descending eighth-note scale (F#4, E4, D4, C4) with a tenuto mark on the first measure. Measures 85-86 are whole rests.

87 **P**

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*f*

*ff*

*f* *mp*

*f*

arco

*f*

4:3

Detailed description of the musical score: The score is for measures 87, 88, 89, and 90, marked with a rehearsal symbol 'P' at measure 87. The key signature has one sharp (F#) and the time signature is 5/8. The instruments and their parts are: B. Cl. (Bass Clarinet) with a melodic line; E. Gtr. (Electric Guitar) with a melodic line and a 4:3 ratio indicated in measure 90; Pno. (Piano) with a complex harmonic texture in the right hand and a melodic line in the left hand; Bongos with a rhythmic pattern; Vln. (Violin) with a melodic line; and Db. (Double Bass) with a melodic line and the instruction 'arco' (arco). Dynamics include *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano).



90

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

The musical score for measures 90-92 is written for six instruments. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. Measure 90 starts with a 7/8 time signature. Measure 91 changes to 6/8. Measure 92 returns to 7/8. The instruments and their parts are: B. Cl. (Bass Clarinet) plays a melodic line with eighth and sixteenth notes. E. Gtr. (Electric Guitar) plays a single note with a forte (ff) dynamic. Pno. (Piano) plays a complex accompaniment with chords and moving lines in both hands. Bongos play a rhythmic pattern with accents and dynamics of f and mp. Vln. (Violin) plays a melodic line with a 3:2 ratio indicated. Db. (Double Bass) plays a rhythmic pattern with eighth notes.

93 Q

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

The musical score is written for six instruments: B. Cl., E. Gtr., Pno., Bongos, Vln., and Db. The score is in 7/8 time and features a key signature change from one sharp (F#) to two sharps (F# and C#) between measures 93 and 94, and back to one sharp (F#) between measures 94 and 95. A 'Q' mark is present above the B. Cl. staff in measure 94 and above the Bongos staff in measure 94. The E. Gtr. part has a forte (f) dynamic marking in measure 93. The Pno. part has a forte (f) dynamic marking in measure 93. The Bongos part has a forte (f) dynamic marking in measure 93. The Vln. part has a forte (f) dynamic marking in measure 93. The Db. part has a forte (f) dynamic marking in measure 93.

96 **R**

B. Cl.

E. Gtr.

*ff*

Pno.

**R** Cowbells

Bongos

Vln.

Db.

The musical score is arranged in six staves. The first staff (B. Cl.) has a treble clef and a 7/8 time signature. The second staff (E. Gtr.) has a treble clef and a 7/8 time signature. The third staff (Pno.) has a grand staff with treble and bass clefs and a 7/8 time signature. The fourth staff (Bongos) has a single line with a 7/8 time signature. The fifth staff (Vln.) has a treble clef and a 7/8 time signature. The sixth staff (Db.) has a bass clef and a 7/8 time signature. The score is divided into three measures. Measure 96 starts with a repeat sign (R) above the B. Cl. staff. Measure 97 has a repeat sign (R) above the B. Cl. staff and a 'Cowbells' marking above the Bongos staff. Measure 98 continues the patterns from the previous measures.

[illegible]

102 S

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

The musical score for measures 102-105 is as follows:

- Measure 102:** B. Cl. (quarter note G4, quarter note A4, quarter note B4, quarter note C5), E. Gtr. (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Pno. (left hand: quarter note G3, quarter note A3, quarter note B3, quarter note C4; right hand: quarter note G4, quarter note A4, quarter note B4, quarter note C5), Bongos (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Vln. (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Db. (quarter note G3, quarter note A3, quarter note B3, quarter note C4).
- Measure 103:** B. Cl. (quarter note G4, quarter note A4, quarter note B4, quarter note C5), E. Gtr. (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Pno. (left hand: quarter note G3, quarter note A3, quarter note B3, quarter note C4; right hand: quarter note G4, quarter note A4, quarter note B4, quarter note C5), Bongos (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Vln. (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Db. (quarter note G3, quarter note A3, quarter note B3, quarter note C4).
- Measure 104:** B. Cl. (quarter note G4, quarter note A4, quarter note B4, quarter note C5), E. Gtr. (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Pno. (left hand: quarter note G3, quarter note A3, quarter note B3, quarter note C4; right hand: quarter note G4, quarter note A4, quarter note B4, quarter note C5), Bongos (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Vln. (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Db. (quarter note G3, quarter note A3, quarter note B3, quarter note C4).
- Measure 105:** B. Cl. (quarter note G4, quarter note A4, quarter note B4, quarter note C5), E. Gtr. (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Pno. (left hand: quarter note G3, quarter note A3, quarter note B3, quarter note C4; right hand: quarter note G4, quarter note A4, quarter note B4, quarter note C5), Bongos (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Vln. (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Db. (quarter note G3, quarter note A3, quarter note B3, quarter note C4).

105

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

The musical score consists of six staves. The B. Cl. staff has a treble clef and a key signature of one sharp (F#). The E. Gtr. staff has a treble clef and a key signature of one sharp. The Pno. staff has a grand staff with treble and bass clefs and a key signature of one sharp. The Bongos staff has a single line with a key signature of one sharp and a time signature of 5/8. The Vln. staff has a treble clef and a key signature of one sharp. The Db. staff has a bass clef and a key signature of one sharp. The score is divided into three measures. The first measure has a 5/8 time signature. The second measure has a 7/8 time signature. The third measure has a 5/8 time signature. The Bongos staff includes dynamic markings *f* and *mp*. The Vln. staff includes a slur over the first two measures. The Db. staff includes a slur over the first two measures.

108 **T**

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*f* *mp*

The musical score is for measures 108, 109, and 110. It features six staves: B. Cl. (Bass Clarinet), E. Gtr. (Electric Guitar), Pno. (Piano), Bongos, Vln. (Violin), and Db. (Double Bass). The key signature has one sharp (F#) and the time signature is 7/8. A rehearsal mark 'T' is placed above measure 108. The Bongos part includes dynamic markings 'f' (forte) and 'mp' (mezzo-piano). The Pno. part has a complex texture with many beamed sixteenth notes in both hands. The Vln. part has a melodic line in measure 108 and 110, with a rest in measure 109. The Db. part has a rhythmic pattern of eighth and sixteenth notes.

III

U

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*sub. p*

*sub. p*

*sub. p*

*sub. p*

*sub. p*

*sub. p*



114

B. Cl.

E. Gtr.

Pno.

## Bongos

Vln.

Db.

117

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*sub. p*

*mf*

The musical score for measures 117-119 features the following details:

- B. Cl.:** Measure 117 is a whole rest. Measure 118 is a whole rest. Measure 119 has a half note G#4 and a quarter note A#4.
- E. Gtr.:** Measure 117 has a half note G#4 and a quarter note A#4. Measure 118 has a half note G#4 and a quarter note A#4. Measure 119 has a half note G#4 and a quarter note A#4.
- Pno.:** Measure 117 has a half note G#4 and a quarter note A#4. Measure 118 has a half note G#4 and a quarter note A#4. Measure 119 has a half note G#4 and a quarter note A#4.
- Bongos:** Measure 117 has a half note G#4 and a quarter note A#4. Measure 118 has a half note G#4 and a quarter note A#4. Measure 119 has a half note G#4 and a quarter note A#4.
- Vln.:** Measure 117 is a whole rest. Measure 118 is a whole rest. Measure 119 is a whole rest.
- Db.:** Measure 117 has a half note G#4 and a quarter note A#4. Measure 118 has a half note G#4 and a quarter note A#4. Measure 119 has a half note G#4 and a quarter note A#4.

[illegible]

123

V

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*f*

*f* *mp*

*ff*

3

126

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

The musical score consists of six staves. The B. Cl. staff (B-flat Clarinet) is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and quarter notes, including a triplet in measure 127. The E. Gtr. staff (Electric Guitar) is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and quarter notes, including a triplet in measure 127. The Pno. staff (Piano) is in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. It features a complex texture with chords and moving lines, including a triplet in measure 127. The Bongos staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a rhythmic pattern with eighth and quarter notes, including a triplet in measure 127. The Vln. staff (Violin) is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and quarter notes, including a triplet in measure 127. The Db. staff (Double Bass) is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and quarter notes, including a triplet in measure 127. Dynamics include *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano). A 4:3 ratio is indicated in the E. Gtr. staff in measure 128.

129 **W**

B. Cl.

E. Gtr.

*ff*

Pno.

Bongos

**W**

Vln.

Db.

The musical score is for measures 129, 130, and 131. The key signature has one sharp (F#) and the time signature is 3/8. The instruments are B. Cl., E. Gtr., Pno., Bongos, Vln., and Db. The B. Cl. part has a 'W' marking above measure 129. The E. Gtr. part has a 'ff' dynamic marking in measure 129. The Pno. part is written for both hands. The Bongos part has a 'W' marking above measure 129. The Vln. and Db. parts are also present.

132 X

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

135

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

The musical score consists of six staves. The B. Cl. staff has a treble clef and a key signature of one sharp (F#). The E. Gtr. staff has a treble clef and a key signature of one sharp. The Pno. staff has a grand staff with treble and bass clefs and a key signature of one sharp. The Bongos staff has a single line with a key signature of one sharp and dynamic markings of *f*, *mp*, *f*, and *f*. The Vln. staff has a treble clef and a key signature of one sharp. The Db. staff has a bass clef and a key signature of one sharp. The score is divided into three measures by bar lines. Measure 135 starts with a 5/8 time signature. Measure 136 starts with a 7/8 time signature. Measure 137 starts with a 6/8 time signature. The Bongos staff includes dynamic markings: *f* at the start of measure 135, *mp* at the start of measure 136, *f* at the start of measure 137, and *f* at the start of measure 138. The Vln. staff has a key signature change from one sharp to one flat (Bb) at the start of measure 137.



138 **Y**

B. Cl.

E. Gtr.

Pno.

CB.

Vln.

Db.

*p*

*p*

*mf* *sub. p*

Cowbells

*sub. p*

*sub. p*

pizz.

*p*

141

B. Cl.

E. Gtr.

Pno.

CB.

Vln.

Db.

The musical score for measures 141 and 142 is as follows:

- B. Cl.:** Treble clef, key of D major. Measure 141: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Measure 142: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter).
- E. Gtr.:** Treble clef, key of D major. Measure 141: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Measure 142: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter).
- Pno.:** Treble and Bass clefs, key of D major. Measure 141: Treble: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Bass: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter). Measure 142: Treble: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Bass: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter).
- CB.:** Treble clef, key of D major. Measure 141: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Measure 142: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter).
- Vln.:** Treble clef, key of D major. Measure 141: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Measure 142: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter).
- Db.:** Bass clef, key of D major. Measure 141: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter). Measure 142: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter).

143

B. Cl.

E. Gtr.

Pno.

CB.

Vln.

Db.

The musical score for measures 143 and 144 is as follows:

- B. Cl.:** Treble clef, key of F# (one sharp). Measure 143: quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest. Measure 144: quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- E. Gtr.:** Treble clef, key of F# (one sharp). Measure 143: whole rest. Measure 144: whole rest.
- Pno.:** Treble and Bass clefs, key of F# (one sharp). Measure 143: Treble: quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest. Bass: quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest. Measure 144: Treble: quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest. Bass: quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- CB.:** Treble clef, key of F# (one sharp). Measure 143: quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest. Measure 144: quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Vln.:** Treble clef, key of F# (one sharp). Measure 143: quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest. Measure 144: quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Db.:** Bass clef, key of F# (one sharp). Measure 143: quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest. Measure 144: quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.

145

B. Cl.

E. Gtr.

Pno.

CB.

Vln.

Db.

8va

3

148

B. Cl.

E. Gtr.

Pno.

CB.

Vln.

Db.

Measure 148: B. Cl. plays a few notes. Pno. plays a complex, arpeggiated figure. E. Gtr., CB., Vln., and Db. are silent.

Measure 149: All instruments play. B. Cl. plays a few notes. E. Gtr. is silent. Pno. plays a complex, arpeggiated figure. CB. plays a simplified notation with 'x' marks. Vln. has a sustained, arpeggiated texture. Db. has a simple, rhythmic line.

150

B. Cl.

E. Gtr.

Pno.

CB.

Vln.

Db.

8<sup>va</sup>

3

[illegible]

154

B. Cl.

E. Gtr.

Pno.

CB.

Vln.

Db.

Bongos

mf

f

arco

f



157

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

This musical score page contains measures 157 through 160. The instruments and their parts are as follows:

- B. Cl. (Bass Clarinet):** Plays a melodic line in 7/8 time, consisting of eighth and quarter notes with various accidentals (sharps and naturals).
- E. Gtr. (Electric Guitar):** Remains silent throughout these measures.
- Pno. (Piano):** The right hand plays a complex, rapid chordal texture in the first measure, marked with an 8-measure rest symbol. The left hand provides a steady eighth-note accompaniment.
- Bongos:** Plays a rhythmic pattern of eighth and quarter notes, often with accents.
- Vln. (Violin):** Remains silent throughout these measures.
- Db. (Double Bass):** Plays a melodic line in the bass register, primarily using eighth and quarter notes.

160

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

This musical score page contains measures 160 through 163. The instruments and their parts are as follows:

- B. Cl. (Bass Clarinet):** Plays a melodic line in the treble clef with a key signature of one sharp (F#). The notes are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D3

163

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*f*

*ff*

*mf*

*mp*

*f*

*f*

*f*

*arco*

*f*

**Z**

166

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*ff*

*f mp*

4:3

3:2

The musical score for measures 166-168 is written for a six-piece ensemble. The key signature has one sharp (F#). Measure 166 is in 8/8 time. Measure 167 is in 5/8 time. Measure 168 is in 7/8 time. The E. Gtr. part has a 4:3 ratio indicated. The Bongos part has a dynamic change from *f* to *mp*. The Vln. part has a 3:2 ratio indicated. The Db. part has a 3:2 ratio indicated.

169

AA

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

The musical score for measures 169-171 is written for a six-piece ensemble. The key signature has one sharp (F#) and the time signature is 8/8. Measure 169 features a B. Cl. line with eighth notes, an E. Gtr. line with a whole note chord marked 'f', and a Pno. line with a complex chordal texture. Measure 170 continues the B. Cl. and Pno. lines, while the E. Gtr. line has a whole note chord. Measure 171 features a B. Cl. line with eighth notes, an E. Gtr. line with a whole note chord, and a Pno. line with a complex chordal texture. The Bongos, Vln., and Db. lines are also present, with the Bongos and Vln. lines featuring eighth notes and the Db. line featuring eighth notes. The score includes various musical notations such as notes, rests, and dynamic markings like 'f'.

172

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*ff*

This musical score page contains measures 172, 173, and 174. The instruments are arranged vertically: B. Cl. (Bass Clarinet), E. Gtr. (Electric Guitar), Pno. (Piano), Bongos, Vln. (Violin), and Db. (Double Bass). The key signature has two sharps (F# and C#), and the time signature is 7/8. Measure 172 shows the B. Cl. and Pno. (right hand) playing eighth notes, while the E. Gtr. plays a series of eighth notes. The Bongos play a steady eighth-note pattern. The Vln. and Db. play eighth notes. Measure 173 features a *ff* (fortissimo) dynamic marking on the E. Gtr. and Pno. (left hand) playing eighth notes. Measure 174 continues the patterns from the previous measures.

175 **BB**

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

4:3

The musical score for measures 175-177 is as follows:

- Measure 175:** B. Cl. plays a quarter note G4, quarter note A4, quarter note B4. E. Gtr. plays a quarter note G4, quarter note A4, quarter note B4. Pno. (treble) plays a quarter note G4, quarter note A4, quarter note B4. Pno. (bass) plays a quarter note G3, quarter note A3, quarter note B3. Bongos play a quarter note G4, quarter note A4, quarter note B4. Vln. plays a quarter note G4, quarter note A4, quarter note B4. Db. plays a quarter note G3, quarter note A3, quarter note B3.
- Measure 176:** B. Cl. plays a quarter note G4, quarter note A4, quarter note B4. E. Gtr. plays a quarter note G4, quarter note A4, quarter note B4. Pno. (treble) plays a quarter note G4, quarter note A4, quarter note B4. Pno. (bass) plays a quarter note G3, quarter note A3, quarter note B3. Bongos play a quarter note G4, quarter note A4, quarter note B4. Vln. plays a quarter note G4, quarter note A4, quarter note B4. Db. plays a quarter note G3, quarter note A3, quarter note B3.
- Measure 177:** B. Cl. plays a quarter note G4, quarter note A4, quarter note B4. E. Gtr. plays a quarter note G4, quarter note A4, quarter note B4. Pno. (treble) plays a quarter note G4, quarter note A4, quarter note B4. Pno. (bass) plays a quarter note G3, quarter note A3, quarter note B3. Bongos play a quarter note G4, quarter note A4, quarter note B4. Vln. plays a quarter note G4, quarter note A4, quarter note B4. Db. plays a quarter note G3, quarter note A3, quarter note B3.

178

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*f mp*

The musical score for measures 178-180 features six staves. The B. Cl. staff has a treble clef and a key signature of one sharp. The E. Gtr. staff has a treble clef. The Pno. staff has a grand staff with treble and bass clefs. The Bongos staff has a single line with a key signature of one sharp. The Vln. staff has a treble clef. The Db. staff has a bass clef. The Bongos part includes dynamic markings 'f' and 'mp'. The time signature changes from 5/8 to 7/8 in measure 180.



181

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

4:3

*f*

184 **CC** **rall.** (slap tongue)

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

186

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*pp*

The musical score for measures 186 and 187 is as follows:

- B. Cl. (Bass Clarinet):** Two measures of whole rests.
- E. Gtr. (Electric Guitar):** Two measures of whole rests.
- Pno. (Piano):**
  - Right Hand:** A sustained chord of F#4, A4, and C5, indicated by a dotted line and the number 8.
  - Left Hand:** A moving line starting on F#3, moving up to A3, then to C4, and finally to F#3, indicated by a dotted line and the number 8.
- Bongos:** A rhythmic pattern of eighth notes, marked *pp* (pianissimo).
- Vln. (Violin):** A long note (half note) starting on F#4, with a decrescendo hairpin.
- Db. (Double Bass):** Two measures of whole rests.

## - III -

$\text{♩} = 76$

Bass Clarinet in B $\flat$

*harmonics sempre l.v.*

A.H. VIII

A.H. IX

Electric Guitar

$\text{⑥}$   $\text{pp}$   $\text{8va}$

$\text{⑥}$   $\text{⑤}$

Piano

$\text{pp}$   $\text{8va}$

$\text{Ped.}$

$\text{♩} = 76$   
(fingers)

Bongos

$\text{pp}$

Violin

$\text{pp}$   $\text{p}$   $\text{pp}$   $\text{p}$

Double Bass

4

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

pp

V

A.H. IV

(8)

(8)

3

3 sim.

pp

pp

7

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

A.H.  
VIII

V

V

6

5

5

3

3

3

*p*

*pp*

75

10

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

*p*

A.H.  
VIII

⑥

3

⑧

⑧

3

13 To Cl.

B. Cl. *pp*

E. Gtr. V  $\text{b}^\circ$  A.H. III V  $\text{b}^\circ$   
④ ③ ⑤

Pno. (8) 3 (8)

Bongos

Vln. *pp* *p*

Db. *p*



16

B. Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

IX

5

solo

*p*

A

To Vib.

Vibraphone

with bow

*p*

(arco)

pizz. (LH)

21 Clarinet in B $\flat$

B. Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

Measure 21: B. Cl. (rest), E. Gtr. (F#4, G#4, A5, B5, C6), Pno. (rest), Vib. (rest), Vln. (F#4, G#4, A5, B5, C6), Db. (F#4, G#4, A5, B5, C6).

Measure 22: B. Cl. (rest), E. Gtr. (F#4, G#4, A5, B5, C6), Pno. (rest), Vib. (rest), Vln. (F#4, G#4, A5, B5, C6), Db. (F#4, G#4, A5, B5, C6).

Measure 23: B. Cl. (rest), E. Gtr. (F#4, G#4, A5, B5, C6), Pno. (F#4, G#4, A5, B5, C6), Vib. (rest), Vln. (F#4, G#4, A5, B5, C6), Db. (F#4, G#4, A5, B5, C6).

Measure 24: B. Cl. (rest), E. Gtr. (F#4, G#4, A5, B5, C6), Pno. (F#4, G#4, A5, B5, C6), Vib. (rest), Vln. (F#4, G#4, A5, B5, C6), Db. (F#4, G#4, A5, B5, C6).

27 **B**

Cl.

*pp* < *p*

E. Gtr.

Pno.

Vib.

Vln.

Db.

This musical score page contains measures 27 through 31, marked with a rehearsal symbol 'B'. The music is in 4/4 time. The instruments and their parts are as follows:

- Cl. (Clarinet):** Measures 27-31. Measure 27 starts with a rest, followed by a melodic line: quarter note G4, quarter note A4, eighth note B4, eighth note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 28 has a rest. Measure 29 has a rest. Measure 30 has a rest. Measure 31 has a rest. Dynamics: *pp* (pianissimo) at the start of measure 27, *p* (piano) at the start of measure 28, and an accent (>) over the eighth note A4 in measure 27.
- E. Gtr. (Electric Guitar):** Measures 27-31. Measure 27 has a half note G#4 with a sharp sign. Measure 28 has a half note G#4 with a sharp sign. Measure 29 has a rest. Measure 30 has a half note G#4 with a sharp sign. Measure 31 has a half note G#4 with a sharp sign.
- Pno. (Piano):** Measures 27-31. Both staves have whole rests.
- Vib. (Vibraphone):** Measures 27-31. Measure 27 has a half note G#4 with a sharp sign. Measure 28 has a half note G#4 with a sharp sign. Measure 29 has a rest. Measure 30 has a rest. Measure 31 has a rest.
- Vln. (Violin):** Measures 27-31. Measure 27 has a half note G#4 with a sharp sign. Measure 28 has a half note G#4 with a sharp sign. Measure 29 has a half note G#4 with a sharp sign. Measure 30 has a half note G#4 with a sharp sign. Measure 31 has a half note G#4 with a sharp sign.
- Db. (Double Bass):** Measures 27-31. Measure 27 has a half note G2. Measure 28 has a half note G2. Measure 29 has a half note G2. Measure 30 has a half note G2. Measure 31 has a half note G2.

32

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

C

*p*

5

3

3

[illegible]

42

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

The musical score is for measures 42 through 45, in 4/4 time. The instruments and their parts are as follows:

- Clarinet (Cl.):** Measures 42-43 feature a melodic line starting on G4 (F#4 in key signature), moving to A4, B4, and C5, with a triplet of eighth notes (B4, A4, G4) in measure 44. Dynamics include *p* (piano) and *mp* (mezzo-piano).
- Electric Guitar (E. Gtr.):** Measures 42-43 feature a melodic line starting on G4, moving to A4, B4, and C5, with a triplet of eighth notes (B4, A4, G4) in measure 44. Dynamics include *p* (piano) and *mp* (mezzo-piano).
- Piano (Pno.):** Measures 42-45 are marked with rests, indicating no playing.
- Vibraphone (Vib.):** Measures 42-45 are marked with rests, indicating no playing.
- Violin (Vln.):** Measures 42-45 feature a melodic line starting on G4, moving to A4, B4, and C5, with a triplet of eighth notes (B4, A4, G4) in measure 44. Dynamics include *p* (piano) and *mp* (mezzo-piano).
- Double Bass (Db.):** Measures 42-45 feature a melodic line starting on G2, moving to A2, B2, and C3, with a triplet of eighth notes (B2, A2, G2) in measure 44. Dynamics include *p* (piano) and *mp* (mezzo-piano).

46

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

The musical score consists of six staves. The Clarinet staff (Cl.) has a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes in measure 48, marked *pp* and *p*. The Electric Guitar staff (E. Gtr.) has a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes in measure 46, marked *mp*, and a triplet of eighth notes in measure 48. The Piano staff (Pno.) has a grand staff (treble and bass clefs) and a key signature of one sharp (F#). It features a triplet of eighth notes in measure 46, marked *8va*, and a triplet of eighth notes in measure 48. The Vibraphone staff (Vib.) has a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes in measure 46, marked *8va*, and a triplet of eighth notes in measure 48. The Violin staff (Vln.) has a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes in measure 46, marked *8va*, and a triplet of eighth notes in measure 48. The Double Bass staff (Db.) has a bass clef and a key signature of one sharp (F#). It features a triplet of eighth notes in measure 46, marked *8va*, and a triplet of eighth notes in measure 48.





54 **D** **Meno mosso**

Cl. *mp*

E. Gtr. *p* *mp* *p*

Pno. *p* *mp* *p*

Vib. **D** **Meno mosso** mallets *mp*

Vln. *p* *mp*

Db. *mp*

59

Cl.

*> p* *mp* *mf*

E. Gtr.

*mp* *mf*

Pno.

*mp* *p*

Vib.

*> p* *mf*

Vln.

*p* *mf*

Db.

*mf*

This musical score page contains measures 59 through 61 of a piece in 5/4 time. The instruments are Clarinet (Cl.), Electric Guitar (E. Gtr.), Piano (Pno.), Vibraphone (Vib.), Violin (Vln.), and Double Bass (Db.). Measure 59 begins with a Clarinet part marked *> p*, followed by a dynamic shift to *mp* and then *mf*. The Electric Guitar enters in measure 60 with a triplet of eighth notes marked *mp*, which then moves to *mf*. The Piano part starts in measure 60 with a *mp* chord, followed by a *p* chord in measure 61. The Vibraphone plays a half note in measure 59, marked *> p*, and a triplet of eighth notes in measure 60, marked *mf*. The Violin part has a half note in measure 59 marked *p*, and a half note in measure 60 marked *mf*. The Double Bass part has a half note in measure 59, and a half note in measure 60 marked *mf*. The score concludes in measure 61 with various sustained notes and chords across the instruments.

62

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

*p* *mp* *mf* *mp*

*mp* *mf*

*mf* *mp*

*p* *mp* *mf* *mp*

*p* *mp* *mf* *mp*

66 **Più mosso** **molto rit.** **E** **Tempo I** (♩=76)

Cl. *mf*

E. Gtr. *p*

Pno. *mf*

Vib. **Più mosso** **molto rit.** **E** *mp* *p* **bow** **Tempo I** (♩=76)

Vln. *mf* *p*

Db. *mf* *p*

70

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

This musical score page contains measures 70 through 73, all in 3/4 time. The instruments and their parts are as follows:

- Cl. (Clarinet):** Remains silent throughout all measures, indicated by whole rests.
- E. Gtr. (Electric Guitar):** Features a melodic line with slurs and accents. Measure 70 starts with a half note G#4 (marked *mp*) and a quarter note F#4 (marked *p*). Measure 71 has a half note G#4 (marked *mp*) and a quarter note F#4 (marked *p*). Measure 72 contains a triplet of eighth notes (G#4, A4, B4) marked *mp*, followed by a quarter note G#4 (marked *p*). Measure 73 has a half note G#4 (marked *mp*) and a quarter note F#4 (marked *p*).
- Pno. (Piano):** Remains silent throughout all measures, indicated by whole rests in both staves.
- Vib. (Vibraphone):** Plays a series of half notes: G#4 in measures 70, 71, and 73, and F#4 in measures 72 and 73.
- Vln. (Violin):** Plays a continuous melodic line with slurs across all measures, starting on G#4 and moving stepwise.
- Db. (Double Bass):** Provides a harmonic foundation with slurs. Measure 70 has a half note G#2 and a quarter note F#2. Measure 71 has a half note G#2 and a quarter note F#2. Measure 72 has a half note G#2 and a quarter note F#2. Measure 73 has a half note G#2 and a quarter note F#2.

74

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

**F**

*mp* *p* *mp* *p*

3 3 3 3 3

The musical score is arranged in six staves. The Clarinet (Cl.) staff has a rest in the first measure, followed by a 4/4 time signature change, and then a half note in the third measure. The Electric Guitar (E. Gtr.) staff has a complex melodic line with triplets and dynamic markings (mp, p). The Piano (Pno.) staff has a rest in the first measure, followed by a 4/4 time signature change, and then a half note in the third measure. The Vibraphone (Vib.) staff has a rest in the first measure, followed by a 4/4 time signature change, and then a half note in the third measure. The Violin (Vln.) staff has a half note in the first measure, followed by a 4/4 time signature change, and then a half note in the third measure. The Double Bass (Db.) staff has a half note in the first measure, followed by a 4/4 time signature change, and then a half note in the third measure. A 'Cadenza' section is marked with a box containing the letter 'F'.

77

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

Measure 77: Clarinet (Cl.) has a whole rest. Electric Guitar (E. Gtr.) has a triplet of eighth notes (F#4, G#4, A4) marked *mp*. Piano (Pno.) has a triplet of eighth notes (F#4, G#4, A4). Vibraphone (Vib.) has a whole rest. Violin (Vln.) and Double Bass (Db.) have a whole note G#4. Measure 78: Clarinet (Cl.) has a whole rest. Electric Guitar (E. Gtr.) has a triplet of eighth notes (F#4, G#4, A4) marked *mf*. Piano (Pno.) has a triplet of eighth notes (F#4, G#4, A4). Vibraphone (Vib.) has a whole rest. Violin (Vln.) and Double Bass (Db.) have a whole note G#4. The time signature is 5/4.

78 **riten.** **G** A tempo (♩=76)

Cl.

E. Gtr. *f* *mp* end solo

Pno.

Vib. **riten.** **G** A tempo (♩=76)

Vln.

Db.



Musical score for measures 80-84. The score includes staves for Clarinet (Cl.), Electric Guitar (E. Gtr.), Piano (Pno.), Vibraphone (Vib.), Violin (Vln.), and Double Bass (Db.).

- Measure 80:** Cl. has a whole rest. E. Gtr. has a whole rest. Pno. has a whole rest. Vib. has a whole rest. Vln. plays a half note D<sup>b</sup> (marked *pp*) and a half note C (marked *p*). Db. plays a half note D<sup>b</sup> (marked *pp*) and a half note C (marked *p*).
- Measure 81:** Cl. has a whole rest. E. Gtr. has a whole rest. Pno. has a whole rest. Vib. has a whole rest. Vln. plays a half note B (marked *pp*) and a half note A (marked *p*). Db. plays a half note B (marked *pp*) and a half note A (marked *p*).
- Measure 82:** Cl. has a whole rest. E. Gtr. has a whole rest. Pno. has a whole rest. Vib. has a whole rest. Vln. plays a half note G (marked *pp*) and a half note F# (marked *p*). Db. plays a half note G (marked *pp*) and a half note F# (marked *p*).
- Measure 83:** Cl. has a whole rest. E. Gtr. has a whole rest. Pno. has a whole rest. Vib. has a whole rest. Vln. plays a half note E (marked *pp*) and a half note D (marked *p*). Db. plays a half note E (marked *pp*) and a half note D (marked *p*).
- Measure 84:** Cl. has a whole rest. E. Gtr. has a whole rest. Pno. has a whole rest. Vib. has a whole rest. Vln. plays a half note C (marked *pp*) and a half note B (marked *p*). Db. plays a half note C (marked *pp*) and a half note B (marked *p*).

85

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

The musical score for measures 85-88 is as follows:

- Cl. (Clarinet):** Measure 85 has a whole rest. Measure 86 has a half note G#4 with a *pp* dynamic. Measure 87 has a whole rest. Measure 88 has a whole rest.
- E. Gtr. (Electric Guitar):** Measure 85 has a whole rest. Measure 86 has a quarter note G#4, a quarter note A4, and a quarter note B4. Measure 87 has a quarter rest, a quarter note G#4, and a quarter note F#4. Measure 88 has a whole rest.
- Pno. (Piano):** Measure 85 has an 8-measure rest in both staves. Measure 86 has a half note G#4 in the right hand and a half note G#3 in the left hand. Measure 87 has a triplet of eighth notes (A4, B4, C5) in the right hand and a triplet of eighth notes (G#3, F#3, E3) in the left hand. Measure 88 has a triplet of eighth notes (A4, B4, C5) in the right hand and a triplet of eighth notes (G#3, F#3, E3) in the left hand.
- Vib. (Vibraphone):** Measures 85-88 have whole rests.
- Vln. (Violin):** Measure 85 has a half note G#4 with a *pp* dynamic. Measure 86 has a half note A4. Measure 87 has a half note B4. Measure 88 has a half note C5 with a *p* dynamic.
- Db. (Double Bass):** Measure 85 has a half note G#2 with a *pp* dynamic. Measure 86 has a half note A2. Measure 87 has a half note B2. Measure 88 has a half note C3 with a *p* dynamic.

89

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

The musical score for measures 89-92 is written for a chamber ensemble. The instruments and their parts are as follows:

- Clarinet (Cl.):** Measures 89-90 are whole rests. In measure 91, it plays a half note G#4 (marked *pp*) and a half note A4 (marked *p*), tied to a whole note A4 in measure 92.
- Electric Guitar (E. Gtr.):** Measures 89-90 are whole rests. In measure 91, it plays a quarter note G#4. In measure 92, it plays a quarter note A4.
- Piano (Pno.):** Both staves have an octet of eighth notes (marked (8)) in measures 89-90, with a triplet of eighth notes (marked 3) in measure 91. In measure 92, the right hand has a half note A4 and the left hand has a half note G#3.
- Vibraphone (Vib.):** Measures 89-92 are whole rests.
- Violin (Vln.):** Measures 89-90 are whole rests. In measure 91, it plays a half note G#4 (marked *pp*) and a half note A4 (marked *p*), tied to a whole note A4 in measure 92.
- Double Bass (Db.):** Measures 89-90 are whole rests. In measure 91, it plays a half note G#3 (marked *pp*) and a half note A3 (marked *p*), tied to a whole note A3 in measure 92.

93

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

pp

3

p

p

p

# - IV -

for David Perry

(N.B. Piano pedal is depressed for entire movement)

$\text{♩} = 50$   
solo

Clarinet in B $\flat$

6

Cl.

*mp* *p*

11 **Più mosso**

Cl.

*mp* *mf* *p* *f* *p*

14

Cl.

*mp* *mf*

17

Cl.

*f* *mf*

21

Cl.

*mf* *mf* *f*

23

Cl.

25 **Tempo I**

Cl.

*p* *mp* *p* *mp*

31

Cl.

*p* *mp* *p* *mp* *p* *mp*

35

Cl.

(multiphonic)

*mf* *mp* *mp*

40

Cl.

Pno.

end solo

*p* *pp* *ppp* *pp*

## - V(a) -

$\text{♩} = 50$

*mp*

*solo*

Piano

*legato*

*p*

*con Ped.*

*(p)*

*mp*

5

Pno.

9

Pno.

13

**A**

*solo*

*p*

*mp*

*end solo*

Pno.

Vib.

*pp*

17

E. Gtr.

Pno.

Vib.

*mp*

*p*

5

3

3

19

E. Gtr.

Pno.

Vib.

3

3

3

3



21

E. Gtr.

Pno.

Vib.

Measure 21: E. Gtr. plays eighth notes. Pno. plays chords in the left hand and a triplet in the right hand. Vib. plays eighth notes with a triplet.

Measure 22: E. Gtr. continues the eighth-note pattern. Pno. continues the chords and triplet. Vib. continues the eighth-note pattern with a triplet.



23

E. Gtr.

Pno.

Vib.

Measure 23: E. Gtr. starts with a rest, then plays eighth notes with a crescendo from *p* to *mp*. Pno. plays chords. Vib. plays eighth notes with a triplet.

Measure 24: E. Gtr. continues the eighth-note pattern with a decrescendo to *dim.*. Pno. continues the chords and triplet. Vib. continues the eighth-note pattern.

Measure 25: E. Gtr. continues the eighth-note pattern. Pno. continues the chords and triplet. Vib. continues the eighth-note pattern.

[illegible]



33

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

*mp*

3

33

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

*mp*

3

35

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

*mp*

*mp*

*mp*

3

3

3

3

Detailed description of the musical score: The score is for measures 35 and 36. Measure 35: Clarinet (Cl.) plays a melody starting on G4, marked *mp*. Electric Guitar (E. Gtr.) plays a rhythmic pattern of eighth notes. Piano (Pno.) has a right-hand melody and a left-hand accompaniment of chords. Vibraphone (Vib.) plays a triplet of eighth notes. Violin (Vln.) plays a half note. Double Bass (Db.) plays a half note, marked *mp*. Measure 36: Clarinet (Cl.) continues the melody. Electric Guitar (E. Gtr.) has a rest. Piano (Pno.) continues with a triplet in the right hand. Vibraphone (Vib.) plays a triplet of eighth notes. Violin (Vln.) plays a half note, marked *mp*. Double Bass (Db.) plays a half note, marked *mp*, with a triplet in the final measure.

37

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

*p* *5* *6* *mp*

*3* *mp*

38

Cl.

*dim.*

E. Gtr.

*dim.*

Pno.

8<sup>va</sup>

3

Vib.

*dim.*

3

Vln.

*dim.*

(senza sord.)

Db.

*dim.*

3

(senza sord.)

Detailed description: This page contains the musical score for measures 38, 39, and 40 in 2/4 time. The score is for a full orchestra. The instruments and their parts are: Clarinet (Cl.) with a melodic line and a *dim.* dynamic; Electric Guitar (E. Gtr.) with a melodic line and a *dim.* dynamic; Piano (Pno.) with a treble staff featuring an 8<sup>va</sup> (octave up) marking and a triplet of eighth notes, and a bass staff with a triplet of eighth notes; Vibraphone (Vib.) with a melodic line, a *dim.* dynamic, and a triplet of eighth notes; Violin (Vln.) with a melodic line, a *dim.* dynamic, and a *(senza sord.)* (pizzicato) instruction; and Double Bass (Db.) with a melodic line, a *dim.* dynamic, a triplet of eighth notes, and a *(senza sord.)* instruction. The score ends with a double bar line at measure 40.

# - V(b) -

for Jeff Stern

♩=50

Vibraphone

solo

*p* *mp*

Vib.

5

*pp* *mp*

Vib.

10

*pp*

Vib.

15

*p* *mp*

accel.

Vib.

18

*mf*

accel.

Vib.

20

*p*

*molto rall.*

♩=66

Vib.

22

*molto rall.*

♩=84



24 *f* *molto rall.*

25 *pp* end solo

# - VI(a) -

for Miki Sawada

**88**  
solo

Piano *p*

Left hand 8vb for Movt. VI(b)  
Ped.

7

Pno. *f*

10 *mf*  
*sub. p*

13

Pno.

16

Pno.

Piano score for Pno. (Piano) across six systems, measures 19 to 42. The score is written for the right and left hands.

**System 1 (Measures 19-21):** The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment. Measure 21 ends with a 2/4 time signature change.

**System 2 (Measures 22-26):** The right hand has a melodic line with slurs and ties. The left hand continues the eighth-note accompaniment. Measure 22 includes the dynamic marking *sub. p*. Measure 25 includes the dynamic marking *p*. Measure 26 ends with a 11/16 time signature change.

**System 3 (Measures 27-30):** The right hand has a melodic line with slurs and ties. The left hand continues the eighth-note accompaniment. Measure 27 includes the dynamic marking *mf*. Measure 29 includes the dynamic marking *f sub. p*. Measure 30 ends with a 2/4 time signature change.

**System 4 (Measures 31-33):** The right hand has a melodic line with slurs and ties. The left hand continues the eighth-note accompaniment. Measure 31 includes the dynamic marking *mf*. Measure 33 ends with a 2/4 time signature change.

**System 5 (Measures 34-36):** The right hand has a melodic line with slurs and ties. The left hand continues the eighth-note accompaniment. Measure 34 includes the dynamic marking *mf*. Measure 36 ends with a 11/16 time signature change.

**System 6 (Measures 37-42):** The right hand has a melodic line with slurs and ties. The left hand continues the eighth-note accompaniment. Measure 37 includes the dynamic marking *mf*. Measure 42 ends with a 2/4 time signature change.

39

Pno.

42

Pno.

45

Pno.

48

Pno.

51

Pno.

55

Pno.

*Depress pedal randomly to blur.  
Gradually increase blurring until  
final bar.*

59

Pno.

*ff*

*Sustain through the next movement until resonance is completely obsolete*

# - VI(b) -

for Samuel Suggs

$\text{♩} = 96$

Double Bass

1st time pizz.  
2nd time arco

*p* *f p* *f p* *f p* *sim.*

3

Db.

5

Db.

7

Db.

9

Db.

11

arco

*p*

12

2.

*sfz* *sub. pp*

- VI(c) -

♩=88-96

solo

Double Bass

*p*

3

Db.

*p*

5

Susp. Cym.

Bongos

Db.

**A**

solo

*p*

end solo

*f*

*sub. p*

*p*

8

Susp. Cym.

Bongos

Db.

*pp*

*p*

l.v.

*pp*

*p*

10

E. Gtr.

Susp. Cym.

Bongos

Db.

**B**

solo

*mp*

**B**

end solo

*mp*

*mp*

13

E. Gtr.

Susp. Cym.

Bongos

Db.

*pp* — *mp*

l.v.

15

Bass Clarinet  
in B $\flat$

B. Cl.

E. Gtr.

Susp. Cym.

Bongos

Db.

*pp*



17

B. Cl.

E. Gtr.

Susp. Cym.

Bongos

Db.

*mp*

*pp* — *mp*

l.v.



19

B. Cl.

E. Gtr.

Susp. Cym.

Bongos

Db.

**C**

*mf*

**C**

*mf*

*mf*

5

3

23

**D**

B. Cl.

E. Gtr.

Pno.

Susp. Cym.

Bongos

Db.

sub. *p*

*mf*

*mp*

*pp*

*p*

*pp*

8va 7]

l.v.

15 16 12 15 16 12 15 16 12 15 16 12 15 16

26

B. Cl.

Pno.

Susp. Cym.

Bongos

Db.

*pp* *p*

l.v.

28

B. Cl.

E. Gtr.

Pno.

Susp. Cym.

Bongos

Vln.

Db.

*mf* *f*

*sub. f*

*sub. f*

*sub. f*

*sub. f*

*p* *mf*

l.v.

30

B. Cl.

E. Gtr.

Susp. Cym.

Bongos

Vln.

Db.

*f*

32

B. Cl.

E. Gtr.

Susp. Cym.

Bongos

Vln.

Db.

*mf* *f*

*p* *mf* l.v.

3

15 16

34

B. Cl.

E. Gtr.

Susp. Cym.

Bongos

Vln.

Db.

*sub. p*

*f*



36

B. Cl.

E. Gtr.

Susp. Cym.

Bongos

Vln.

Db.

*sub. p*

*sub. p*

*pp* *p*

*l.v.*

[illegible]

42

B. Cl.

E. Gtr.

Pno.

Susp. Cym.

Bongos

Db.

44

G

B. Cl.

E. Gtr.

Pno.

Susp. Cym.

Bongos

Db.

sub. *p* *mf* sub. *p* *mf*

sub. *p*

G

l.v. *pp* *p* *pp*

sub. *p* *mf* *p* *mf*

sub. *p* *mf* sub. *p* *mf*

[illegible]



50

B. Cl.

Pno.

Susp. Cym.

Bongos

Db.

*p* *f* *p* *f*

*p* *mf*

*p* *mf* *p* *mf*

*p* *f* *p* *f*

*p* *f* *p* *f*

l.v.

52

E. Gtr.

Pno.

Susp. Cym.

Bongos

Db.

*p* *mf* *p* *mf* *p* *mf* *p* *mf*

*p* *mf* *p* *mf* *p* *mf* *p* *mf*

*p* *mf* *p* *mf* *p* *mf* *p* *mf*

*p* *mf* *p* *mf* *p* *mf* *p* *mf*

accel. . . . .

accel. . . . .

55  $\text{♩} = 112$

E. Gtr. *mf* 6 6 *f*

Bongos *mf* *f*

Db. *mf* *f*

56

57

E. Gtr. *mf* *f* *mf*

Bongos *mf* *f* *mf*

Db. *mf* *f* *mf*

This musical score is for measures 15 and 16 of the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a six-piece band: Baritone Clarinet (B. Cl.), Electric Guitar (E. Gtr.), Piano (Pno.), Suspended Cymbal (Susp. Cym.), Bongos, and Double Bass (Db.).

**Measure 15:**

- B. Cl.:** Rest.
- E. Gtr.:** A fast, rhythmic pattern of eighth notes, primarily on the strings, with a *f* (forte) dynamic marking.
- Pno.:** Rest.
- Susp. Cym.:** Rest.
- Bongos:** A rhythmic pattern of eighth notes, starting with a *f* (forte) dynamic marking.
- Db.:** A rhythmic pattern of eighth notes, starting with a *f* (forte) dynamic marking.

**Measure 16:**

- B. Cl.:** A melodic line starting on a low note, moving up, with a *f* (forte) dynamic marking.
- E. Gtr.:** Rest.
- Pno.:** A melodic line starting on a low note, moving up, with a *f* (forte) dynamic marking.
- Susp. Cym.:** Rest.
- Bongos:** A rhythmic pattern of eighth notes, continuing from measure 15.
- Db.:** A rhythmic pattern of eighth notes, continuing from measure 15.

The score includes a rehearsal mark "I" at the beginning of measure 16. The key signature has one sharp (F#), and the time signature is 4/4.

61

B. Cl.

E. Gtr.

Pno.

Susp. Cym.

Bongos

Db.

*p* *mf* *f*

63

B. Cl.

E. Gtr.

Pno.

Susp. Cym.

Bongos

Db.

This musical score page contains measures 63 through 66. The instruments and their parts are as follows:

- B. Cl. (Bass Clarinet):** Measures 63-64 feature a melodic line with eighth and sixteenth notes, including ties. Measures 65-66 continue this line with a final tied note.
- E. Gtr. (Electric Guitar):** Measures 63-64 are marked with a whole rest, indicating the guitar is silent. Measures 65-66 also feature whole rests.
- Pno. (Piano):** The piano part is written in a grand staff. Measures 63-64 include a complex melodic line with ties and a bass line with eighth notes. Measures 65-66 continue the melodic line with a final tied note and a bass line with eighth notes.
- Susp. Cym. (Suspension Cymbal):** Measures 63-64 are marked with a whole rest. Measures 65-66 also feature whole rests.
- Bongos:** Measures 63-64 feature a rhythmic pattern of eighth and sixteenth notes. Measures 65-66 continue this pattern, including a triplet in measure 65.
- Db. (Double Bass):** Measures 63-64 feature a melodic line with eighth and sixteenth notes. Measures 65-66 continue this line with a final tied note.

65

B. Cl.

E. Gtr.

Pno.

Susp. Cym.

Bongos

Db.

*p* *mf*

67

E. Gtr.

Pno.

Bongos

Db.

*p* *mp*

*mf*

*p* *mp*

*mp*

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel, specifically measures 71 through 76. The score is arranged for a full band and includes the following instruments and parts:

- E. Gtr. (Electric Guitar):** Measures 71-73 feature a melodic line with a triplet in measure 72. Measures 74-76 continue the melodic development. Dynamics include *mf* and *f*.
- Pno. (Piano):** Measures 71-73 have a bass line in the left hand and a melodic line in the right hand. Measures 74-76 feature a more complex, arpeggiated texture. Dynamics include *mf* and *f*.
- Bongos:** Measures 71-73 play a steady eighth-note pattern. Measures 74-76 play a more complex, syncopated pattern. Dynamics include *mf* and *f*.
- Db. (Double Bass):** Measures 71-73 play a simple eighth-note pattern. Measures 74-76 play a more complex, syncopated pattern. Dynamics include *mf* and *f*.
- B. Cl. (Baritone Clarinet):** Measures 74-76 play a melodic line, starting with a *f* dynamic.
- Susp. Cym. (Suspension Cymbal):** Measures 74-76 play a melodic line, starting with a *mf* dynamic and increasing to *f*.
- Vln. (Violin):** Measures 74-76 play a melodic line, starting with a *f* dynamic.

The score is written in 4/4 time and includes various musical notations such as triplets, arpeggios, and dynamic markings. The key signature is one sharp (F#).

76

B. Cl.

E. Gtr.

Pno.

Susp. Cym.

Bongos

Vln.

Db.

12/16

15/16

7/8

*mf*

*mf* *f*



78

B. Cl.

E. Gtr.

Pno.

Susp. Cym.

Bongos

Vln.

Db.

The musical score is for measures 78 to 126, spanning three systems of measures (78-114, 115-151, and 152-188). The time signature is 7/8. The instruments are B. Cl., E. Gtr., Pno., Susp. Cym., Bongos, Vln., and Db. The key signature has one sharp (F#). The score includes dynamic markings *mf* and *f* for the Susp. Cym. and Bongos. The B. Cl. and E. Gtr. parts feature melodic lines with slurs and ties. The Pno. part has a complex texture with many beamed sixteenth notes. The Susp. Cym. part has a simple pattern with slurs and ties. The Bongos part has a rhythmic pattern with slurs and ties. The Vln. and Db. parts have melodic lines with slurs and ties.

80 *molto rall.*

B. Cl.

E. Gtr.

Pno.

Susp. Cym.

Bongos

Vln.

Db.

This musical score page contains measures 80 through 82, marked with the tempo instruction "molto rall.". The music is written for a large ensemble in 12/16 time. The instruments and their parts are as follows:

- B. Cl. (Bass Clarinet):** Plays a melodic line of eighth notes, starting on a sharp (F#) and moving in a descending pattern.
- E. Gtr. (Electric Guitar):** Provides harmonic support with chords and single notes, mirroring the bass line.
- Pno. (Piano):** The right hand plays complex chordal textures with many accidentals, while the left hand plays a simple eighth-note bass line.
- Susp. Cym. (Suspension Cymbal):** Features a rhythmic pattern of eighth notes with a crescendo hairpin and a dynamic marking of *mf* (mezzo-forte).
- Bongos:** Plays a syncopated rhythmic pattern with a dynamic marking of *f* (forte).
- Vln. (Violin):** Plays a melodic line with many accidentals, similar in style to the piano's right hand.
- Db. (Double Bass):** Plays a simple eighth-note bass line, consistent with the piano's left hand.

The score is divided into three measures, each containing three measures of music. The tempo "molto rall." is indicated at the beginning of the first measure.

83

B. Cl.

E. Gtr.

Pno.

Susp. Cym.

Bongos

Vln.

Db.

The musical score for measures 83 and 84 is written in 4/4 time. The instruments and their parts are as follows:

- B. Cl. (Bass Clarinet):** Measures 83 and 84. Notes: G#4 (quarter), A#4 (quarter), G#4 (quarter), F#4 (quarter).
- E. Gtr. (Electric Guitar):** Measures 83 and 84. Notes: G#4 (quarter), A#4 (quarter), G#4 (quarter), F#4 (quarter).
- Pno. (Piano):** Measures 83 and 84. Notes: G#4 (quarter), A#4 (quarter), G#4 (quarter), F#4 (quarter).
- Susp. Cym. (Suspended Cymbal):** Measures 83 and 84. Notes: G#4 (quarter), A#4 (quarter), G#4 (quarter), F#4 (quarter).
- Bongos:** Measures 83 and 84. Notes: G#4 (quarter), A#4 (quarter), G#4 (quarter), F#4 (quarter).
- Vln. (Violin):** Measures 83 and 84. Notes: G#4 (quarter), A#4 (quarter), G#4 (quarter), F#4 (quarter).
- Db. (Double Bass):** Measures 83 and 84. Notes: G#4 (quarter), A#4 (quarter), G#4 (quarter), F#4 (quarter).

Dynamic markings: *f* (forte) for Bongos, *mf* (mezzo-forte) for Susp. Cym. and Vln. (starting in measure 84). The score includes various musical notations such as slurs, ties, and triplets.

84

B. Cl.

E. Gtr.

Pno.

Susp. Cym.

Bongos

Vln.

Db.

Measure 84: B. Cl. (F#4, vibrato), E. Gtr. (F#5, vibrato), Pno. (F#4, vibrato), Susp. Cym. (F#4, *f*), Bongos (mf, 3-beat pattern), Vln. (F#5, vibrato), Db. (F#4, vibrato).

Measure 85: B. Cl. (F#4, vibrato), E. Gtr. (F#5, vibrato), Pno. (F#4, vibrato), Susp. Cym. (F#4, *f*), Bongos (p, 3-beat pattern), Vln. (F#5, vibrato, *p*), Db. (F#4, vibrato).

# - VII(a) -

for Ilana Waniuk

**Violin**

$\text{♩} = 50$

solo III IV

IV (III)

*p*

*ricochet mp* *p*

5

III (IV)

*p* *mp* *p*

10

*mp* *mp* *mf* *mp*

15

rit. A tempo

*mf* *f* *mf* *f* *mf*

18

rit. A tempo

III IV

*f* *p*

22

IV (III) III (II)

*ricochet mp* *p*

25

IV

rit. (III) A tempo

*ricochet mp* *p* *mp*

28

*mf* *mp* *mf* *f* 3 6

30

3 5 *p* end solo

# - VII(b) -

♩ = 72

Clarinet in B $\flat$

Electric Guitar

Piano

Vibraphone

Violin

Double Bass

*pp*

*p*

*p*

*p*

*p*

*p*

8

Cl.

*pp* < *p* *p*

Pno.

Vib.

Vln.

Db.

14

Cl.

*p* *p*

Pno.

Vib.

Vln.

Db.



20

**A**

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

*p*

*mp*

solo

3

3

25

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

*p*

5

3

8va

29

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

33

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

38 **B**

Cl. *p* *mp* *p* *mp*

E. Gtr. *mp* *mf*

Pno. *mp* *p* *mp*

Vib.

Vln. **B** *mp*

Db. *mp* *p*

Measure 38: Clarinet (Cl.) and Electric Guitar (E. Gtr.) enter with a melody. Piano (Pno.) provides harmonic support with sustained chords in both hands. Vibraphone (Vib.) is silent. Violin (Vln.) and Double Bass (Db.) enter with a lower melody. Measure 39: The melody continues. The Double Bass part features a quintuplet (5) in the first half. Measure 40: The time signature changes to 3/4. The melody continues. Measure 41: The time signature returns to 4/4. The score ends with a final measure.

42

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

The musical score is for measures 42 through 45, written in 4/4 time. The instruments and their parts are as follows:

- Clarinet (Cl.):** Measures 42-43 are whole rests. In measure 44, it plays a half note G4 (marked *mp*), followed by a half note F#4, and then a half note E4 (marked *mp*) in measure 45.
- Electric Guitar (E. Gtr.):** Measures 42-43 feature a continuous eighth-note arpeggiated figure (marked with a '5' for a five-finger pattern). In measure 44, it plays a half note G4 (marked *mp*), followed by a half note F#4, and then a half note E4 (marked *mf*) in measure 45.
- Piano (Pno.):** Measures 42-43 are whole rests. In measure 44, it plays a half note G4 (marked *p*), followed by a half note F#4, and then a half note E4 (marked *p*) in measure 45.
- Vibraphone (Vib.):** Measures 42-43 are whole rests. In measure 44, it plays a half note G4 (marked *p*), followed by a half note F#4, and then a half note E4 (marked *p*) in measure 45.
- Violin (Vln.):** Measures 42-43 are whole rests. In measure 44, it plays a half note G4 (marked *p*), followed by a half note F#4, and then a half note E4 (marked *mp*) in measure 45.
- Double Bass (Db.):** Measures 42-43 are whole rests. In measure 44, it plays a half note G3 (marked *mp*), followed by a half note F#3, and then a half note E3 (marked *mp*) in measure 45.

46

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

*mp*

*p*

*mp*

*p*

*p*

(8)-----|

50

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

*mp* *p*

end solo

The musical score for measures 50-53 is as follows:

- Measure 50:** Clarinet (Cl.) plays a half note G2. Electric Guitar (E. Gtr.) plays a quarter note G2, followed by a triplet of eighth notes (A2, B2, C3), another triplet (D3, E3, F3), and a quarter note G2. Piano (Pno.) plays a half note G2. Vibraphone (Vib.) plays a half note G2. Violin (Vln.) plays a half note G2. Double Bass (Db.) plays a half note G2.
- Measure 51:** Clarinet (Cl.) plays a half note G2. Electric Guitar (E. Gtr.) has a solo consisting of a quarter note G2, followed by a triplet of eighth notes (A2, B2, C3), another triplet (D3, E3, F3), and a quarter note G2. Piano (Pno.) plays a half note G2. Vibraphone (Vib.) plays a half note G2. Violin (Vln.) plays a half note G2. Double Bass (Db.) plays a half note G2.
- Measure 52:** Clarinet (Cl.) plays a half note G2. Electric Guitar (E. Gtr.) plays a quarter note G2, followed by a triplet of eighth notes (A2, B2, C3), another triplet (D3, E3, F3), and a quarter note G2. Piano (Pno.) plays a half note G2. Vibraphone (Vib.) plays a half note G2. Violin (Vln.) plays a half note G2. Double Bass (Db.) plays a half note G2.
- Measure 53:** Clarinet (Cl.) plays a half note G2. Electric Guitar (E. Gtr.) plays a quarter note G2, followed by a triplet of eighth notes (A2, B2, C3), another triplet (D3, E3, F3), and a quarter note G2. Piano (Pno.) plays a half note G2. Vibraphone (Vib.) plays a half note G2. Violin (Vln.) plays a half note G2. Double Bass (Db.) plays a half note G2.

54 **C** Più mosso (♩=84-96)

Pno. *p* legato

Vib. *p*

Db. **C** Più mosso (♩=84-96)  
solo  
*mp* *mf*

8<sup>va</sup>  
Ped.

Measures 54-55. The piano part has a melody with triplets and a sixteenth-note run, marked 'p' and 'legato'. The vibraphone part has a similar melodic line, also marked 'p'. The double bass part has a solo line with a triplet and a half note, marked 'mp' and 'mf'. A pedal point is indicated for the piano part.

56

Pno. *sim.*

Vib.

Db.

Measures 56-57. The piano part continues with triplets and a sixteenth-note run, marked 'sim.'. The vibraphone part has a melodic line with a triplet. The double bass part has a melodic line with a triplet.

59

Pno.

Vib.

Db.

*mp*

61

61

Pno.

Vib.

Db.

*mp* *mf*

62



63

Cl.

Pno.

Vib.

Vln.

Db.

*mf*

*mp*

*mf*

*f*

65

Cl.

Pno.

Vib.

Vln.

Db.

*f*

*sim.*

*f*

*mf*

*mp*

67

Cl.

Pno.

Vib.

Vln.

Db.

*mf*

*mf*

end solo

69

Cl.

Pno.

Vib.

Vln.

*p*

*p*

72

Pno.

Vib.

rit. . . . .

75

E. Gtr.

**D** A tempo

*mp* *mf*

Pno.

Vib.

*mp*

**D** A tempo

*mp* *mf*

Detailed description of the musical score: The score is for five instruments: Piano (Pno.), Vibraphone (Vib.), Electric Guitar (E. Gtr.), Piano (Pno.), and Double Bass (Db.). Measures 72-75 are shown. Measure 72 has a 7/8 time signature. Measures 73-74 have a 5/4 time signature. Measure 75 has a 4/4 time signature. The score includes various musical notations such as triplets, slurs, and dynamic markings (mp, mf). A 'rit.' (ritardando) marking is present above the piano part in measure 72. A 'D' (D-flat) marking is present above the electric guitar part in measure 75. The tempo is marked 'A tempo'.

77

E. Gtr.

Pno.

Vib.

Db.

*mp*

*mp*

3

3

3

3

79

E. Gtr.

Pno.

Vib.

Db.

*mf*

*mp*

3

6

3

3

3

81

E. Gtr.

Pno.

Vib.

Db.

*mp* *mf* *f*

3 3 3 6 3

83

E. Gtr.

Pno.

Vib.

Db.

*mf*

3 3 3

84

Cl.

E

*mf*

E. Gtr.

6

*f* 3

Pno.

3

*mp*

3

3

6

*Ped.*

Vib.

3

Vln.

*mf*

E

Db.

*f*

Detailed description of the musical score: The score is for measures 84, 85, and 86. Measure 84 is in 5/4 time. Measure 85 is in 3/4 time. Measure 86 is in 4/4 time. The instruments and their parts are: Clarinet (Cl.) has a whole rest in 84, a half note in 85, and a half note in 86. Electric Guitar (E. Gtr.) has a sixteenth-note triplet in 84, a whole rest in 85, and a quarter-note triplet in 86. Piano (Pno.) has a quarter-note triplet in 84, a quarter rest in 85, and a quarter-note triplet in 86. Vibraphone (Vib.) has a quarter-note triplet in 84, a quarter rest in 85, and a quarter-note triplet in 86. Violin (Vln.) has a whole rest in 84, a half note in 85, and a half note in 86. Double Bass (Db.) has a quarter-note triplet in 84, a quarter rest in 85, and a quarter-note triplet in 86. Dynamic markings include *mf* for Cl. and Vln., *f* for E. Gtr. and Db., and *mp* for Pno. in measure 85. A box with the letter 'E' is placed above the Cl. staff in measure 85 and above the Vln. staff in measure 86. Pedal markings (*Ped.*) are present under the Pno. staff in measures 84 and 85.

86

Cl. *f*

E. Gtr. *mf* 6 *mp* 3

Pno. *sim.* 3 3

Vib.

Vln. *f* 3

Db. *mf* 3 *mp*

88

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

*mp*

*p*

*mf*



90

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

93

rit.

Pno.

Vib.

# - VIII -

Electric Guitar

$\text{♩} = 66$

solo

*mp*

*mf*

5

*mp*

3

5

rit. . . .

9

A tempo

*mf*

13

A tempo

end solo

*mp*

*p*

Pno.

8<sup>va</sup>

3

*pp*

8<sup>va</sup>

Red.

Vib.

with bow

*p*

Db.

A tempo

*p*

18

E. Gtr.

Pno.

Vib.

Db.

**B**

*mp*

*3*

*Red.*

*sim.*

mallets

*mp*

*mp*

**B**

23

E. Gtr.

Pno.

Vib.

Db.

**C**

*accel.*

*p*

*mp*

*3*

*3*

*3*

*p*

*accel.*

**C**

26  $\text{♩} = 76$  **D**

Cl.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

E. Gtr.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   
*mp*  $<$   $\overbrace{\hspace{1cm}}^3$  *mp*

Pno.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   
(8)  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   
*p* *l.h.*  $\overbrace{\hspace{1cm}}^3$   
8vb.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   
Ped.

Vib.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

Vln.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   
 $\text{♩} = 76$  **D** solo *p*  $\text{—}$  *mp*

Db.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

29

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

The musical score for measures 29-31 is as follows:

- Cl. (Clarinet):** Measure 29: Rest. Measure 30: Rest. Measure 31: Rest.
- E. Gtr. (Electric Guitar):** Measure 29: Melodic line with a slur. Measure 30: Rest. Measure 31: Melodic line with a slur, marked *mp*.
- Pno. (Piano):** Measure 29: Right hand (l.h.) has a melodic line with triplets. Left hand has a sustained note. Measure 30: Right hand has a melodic line with triplets. Left hand has a sustained note. Measure 31: Right hand has a melodic line with triplets. Left hand has a sustained note, marked *8vb*.
- Vib. (Vibraphone):** Measure 29: Melodic line. Measure 30: Melodic line. Measure 31: Melodic line.
- Vln. (Violin):** Measure 29: Melodic line with a slur, marked *p*. Measure 30: Melodic line with triplets. Measure 31: Melodic line with a slur, marked *mp*.
- Db. (Double Bass):** Measure 29: Sustained note. Measure 30: Sustained note. Measure 31: Sustained note.

31

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

The musical score is arranged in six staves. The first staff (Cl.) is in treble clef with a 5/4 time signature, followed by a 4/4 time signature, and ending with a 5/4 time signature. The second staff (E. Gtr.) is in treble clef with a 5/4 time signature, followed by a 4/4 time signature, and ending with a 5/4 time signature. The third staff (Pno.) is in grand staff (treble and bass clefs) with a 5/4 time signature, followed by a 4/4 time signature, and ending with a 5/4 time signature. The fourth staff (Vib.) is in treble clef with a 5/4 time signature, followed by a 4/4 time signature, and ending with a 5/4 time signature. The fifth staff (Vln.) is in treble clef with a 5/4 time signature, followed by a 4/4 time signature, and ending with a 5/4 time signature. The sixth staff (Db.) is in bass clef with a 5/4 time signature, followed by a 4/4 time signature, and ending with a 5/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, sim.).

*mp*

*p* *mp* *p*

*sim.*

33

Cl.

E

*mp* *mf*

E. Gtr.

*mp*

Pno.

*mp*

*8<sup>vb</sup>*

Vib.

*mp*

Vln.

E

*mp* *mf*

Db.

*mp*

36

Cl. *mf*

E. Gtr. *mp*

Pno.

Vib.

Vln. *mp* *mf*

Db.

This musical score page contains measures 36, 37, and 38. The music is written for six instruments: Clarinet (Cl.), Electric Guitar (E. Gtr.), Piano (Pno.), Vibraphone (Vib.), Violin (Vln.), and Double Bass (Db.). The key signature has one sharp (F#), and the time signature changes from 5/4 to 4/4 in measure 37, and back to 5/4 in measure 38. Measure 36 features a Clarinet melody with triplets and a five-note run, marked *mf*. The Electric Guitar plays a descending line, marked *mp*. The Piano has a complex texture with triplets and sixteenth notes. The Vibraphone plays a steady eighth-note pattern. The Violin has a melodic line with triplets, marked *mp*. The Double Bass plays a simple bass line. Measure 37 continues the patterns, with the Clarinet and Violin marked *mf*. Measure 38 concludes the section with a final five-note run in the Clarinet and a triplet in the Violin.



38

Cl.

*mp* *mf* 3 3 *mp*

E. Gtr.

3 *mp*

Pno.

3 3

Vib.

Vln.

*mf* *mp* 3

Db.

This musical score page contains measures 38, 39, and 40. The key signature has one sharp (F#) and the time signature changes from 5/4 to 4/4 in measure 39, then back to 5/4 in measure 40. The instruments and their parts are as follows:

- Clarinet (Cl.):** Measure 38 starts with a rest, followed by a half note F#4 (*mp*), a quarter note G#4 (*mf*), and a triplet of eighth notes (A4, B4, A4) marked with a '3'. Measure 39 continues with a quarter note G#4, a half note F#4, and a quarter note E4. Measure 40 has a half note D4 (*mp*) and a quarter note C4.
- Electric Guitar (E. Gtr.):** Measure 38 has a half note F#4, a quarter note G#4, and a triplet of eighth notes (A4, B4, A4) marked with a '3'. Measure 39 has a half note F#4 and a quarter note E4. Measure 40 has a half note D4 (*mp*) and a quarter note C4.
- Piano (Pno.):** The right hand plays a triplet of eighth notes (F#4, G#4, A4) in measure 38, followed by a half note G#4 and a quarter note F#4. The left hand plays a half note F#4 and a quarter note E4. Measure 39 has a half note F#4 and a quarter note E4. Measure 40 has a half note D4 and a quarter note C4.
- Vibraphone (Vib.):** Measure 38 has a half note F#4, a quarter note G#4, and a quarter note E4. Measure 39 has a half note F#4 and a quarter note E4. Measure 40 has a half note D4 and a quarter note C4.
- Violin (Vln.):** Measure 38 has a half note F#4, a quarter note G#4, and a quarter note E4. Measure 39 has a half note F#4 and a quarter note E4. Measure 40 has a half note D4 and a quarter note C4.
- Double Bass (Db.):** Measure 38 has a half note F#4, a quarter note G#4, and a quarter note E4. Measure 39 has a half note F#4 and a quarter note E4. Measure 40 has a half note D4 and a quarter note C4.

40

Cl.

*mf*

E. Gtr.

*mp*

Pno.

Vib.

Vln.

*mf* 3

end solo

Db.

Detailed description of the musical score: The score is for measures 40, 41, and 42. Measure 40 is in 5/4 time, and measures 41 and 42 are in 4/4 time. The instruments and their parts are: Clarinet (Cl.) plays a half note G4 in measure 40, followed by a quarter note A4 in measure 41, and a half note B4 in measure 42. Electric Guitar (E. Gtr.) plays a series of eighth notes in measure 40, followed by a quarter note G4 in measure 41, and a half note A4 in measure 42. Piano (Pno.) has a complex texture in measure 40 with many sixteenth notes, followed by a half note G4 in measure 41, and a half note A4 in measure 42. Vibraphone (Vib.) plays a series of eighth notes in measure 40, followed by a quarter note G4 in measure 41, and a half note A4 in measure 42. Violin (Vln.) plays a series of eighth notes in measure 40, followed by a quarter note G4 in measure 41, and a half note A4 in measure 42. Double Bass (Db.) plays a series of eighth notes in measure 40, followed by a quarter note G4 in measure 41, and a half note A4 in measure 42. Dynamics include *mf* (mezzo-forte) for the Clarinet and Violin, and *mp* (mezzo-piano) for the Electric Guitar. Performance instructions include 'end solo' for the Violin in measure 42.

42 **F**

Cl.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

E. Gtr.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Pno.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Vib.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Vln.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Db.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

*pp* *mp* *pp*

*solo* *3* *3*

44

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

The musical score is written for six instruments: Clarinet (Cl.), Electric Guitar (E. Gtr.), Piano (Pno.), Vibraphone (Vib.), Violin (Vln.), and Double Bass (Db.). The piece is in 4/4 time, with a key signature of one sharp (F#). Measure 44 begins with a treble clef and a 4/4 time signature. The Clarinet part is silent. The Electric Guitar plays a complex melodic line with triplets and sixteenth notes, marked with a piano (*p*) dynamic. The Piano part features a right-hand melody with triplets and a left-hand accompaniment. The Vibraphone plays a melodic line with eighth notes. The Violin and Double Bass parts are also present, with the Double Bass playing a bass line. Measure 45 shows a change in the Electric Guitar's melodic line, marked with a mezzo-piano (*mp*) dynamic. The Piano part continues with its melodic and accompanimental figures. The Vibraphone and Double Bass parts also continue. Measure 46 concludes the section with a final chord in the Electric Guitar and Piano.

46

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

This musical score page contains measures 46 through 48. The key signature has one sharp (F#), and the time signature changes from 4/4 to 5/4 in measure 47, returning to 4/4 in measure 48. The instruments and their parts are as follows:

- Cl. (Clarinet):** Remains silent throughout all three measures.
- E. Gtr. (Electric Guitar):** Features a melodic line with triplets in measures 46 and 47, and a quintuplet in measure 47. The line concludes with a triplet in measure 48.
- Pno. (Piano):** The right hand plays a melodic line with triplets in measures 46 and 47, and a triplet in measure 48. The left hand provides harmonic support with sustained notes and chords.
- Vib. (Vibraphone):** Plays a melodic line with slurs, mirroring the guitar and piano parts.
- Vln. (Violin):** Remains silent throughout all three measures.
- Db. (Double Bass):** Provides a steady bass line with sustained notes and chords.

48

Cl. *mp* *mf* 3 3 3

E. Gtr. end solo *mf*

Pno. *mf* 3 3 3 8vb

Vib. *mf*

Vln. *mf* 6

Db. *mf*

G

50

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

*mf*

*mf*

This musical score page contains measures 50, 51, and 52. The key signature has one sharp (F#), and the time signature changes from 4/4 to 5/4 in measure 51, returning to 4/4 in measure 52. The instruments and their parts are as follows:

- Clarinet (Cl.):** Measures 50-51 are beamed eighth notes. Measure 52 is a half note. A *mf* dynamic marking is present in measure 51.
- Electric Guitar (E. Gtr.):** Measures 50-51 are beamed eighth notes. Measure 52 is a half note.
- Piano (Pno.):** The right hand plays chords and triplets in measures 50-51, and a half note in measure 52. The left hand plays a simple bass line.
- Vibraphone (Vib.):** Measures 50-51 are beamed eighth notes with a triplet in measure 51. Measure 52 is a half note.
- Violin (Vln.):** Measures 50-51 are beamed eighth notes with a sextuplet in measure 50 and a triplet in measure 51. Measure 52 is a half note. A *mf* dynamic marking is present in measure 51.
- Double Bass (Db.):** Measures 50-51 are half notes. Measure 52 is a half note.

52

Cl.

*mf* *f*

E. Gtr.

Pno.

Vib.

Vln.

Db.

This musical score page contains measures 52, 53, and 54. The key signature has one sharp (F#), and the time signature changes from 4/4 to 5/4 in measure 53, returning to 4/4 in measure 54. The instruments and their parts are as follows:

- Clarinet (Cl.):** Measures 52 and 53 are marked *mf*, while measure 54 is marked *f*. It features a melodic line with triplets in measures 53 and 54.
- Electric Guitar (E. Gtr.):** Plays a melodic line with slurs and ties across measures 52, 53, and 54.
- Piano (Pno.):** The right hand has chords and melodic fragments, while the left hand plays a bass line. Measure 54 includes a triplet in the right hand.
- Vibraphone (Vib.):** Plays a melodic line with slurs and ties across measures 52, 53, and 54.
- Violin (Vln.):** Measures 52 and 53 are marked *mf*, and measure 54 is marked *f*. It includes a triplet in measure 52 and a five-measure rest in measure 53.
- Double Bass (Db.):** Plays a bass line with slurs and ties across measures 52, 53, and 54.



74

poco rit. . . . . Cadenza

H

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

solo

p

l.v.

p

p

p

58

E. Gtr.

*mf*

*mp*

*p*

3

5

Vln.

Db.

62

E. Gtr.

*mp*

7

3

Vln.

Db.

66

E. Gtr.

rit. . . . . A tempo (♩=66)

3

5

Vln.

rit. . . . . A tempo (♩=66)

Db.

70

E. Gtr.

3

3

3

*p*

Vln.

Db.

74

E. Gtr.

3

3

*mp*

Vln.

Db.

79

E. Gtr.

Vln.

Db.

*mp*

3

Measures 79-83. The Electric Guitar part begins with a melodic line in 3/4 time, featuring a triplet of eighth notes. The Violin and Double Bass parts provide harmonic support with sustained notes. The dynamic marking *mp* is indicated.

84

E. Gtr.

Vln.

Db.

3 5 6 3 7

Measures 84-85. The Electric Guitar part continues with a melodic line, featuring triplets and a dynamic marking of *mp*. The Violin and Double Bass parts provide harmonic support with sustained notes.

86

E. Gtr.

Vln.

Db.

6 5

Measures 86-87. The Electric Guitar part continues with a melodic line, featuring a dynamic marking of *mp*. The Violin and Double Bass parts provide harmonic support with sustained notes.

88

E. Gtr.

Vln.

Db.

5 6 5

Measures 88-89. The Electric Guitar part continues with a melodic line, featuring a dynamic marking of *mp*. The Violin and Double Bass parts provide harmonic support with sustained notes.

90

E. Gtr.

Vln.

Db.

rit. . . . . A tempo (♩=66) accel. . . . . rit. . . . .

93

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

I

end solo

dim.

*p*

*p* *pp* *mf*

8<sup>vb</sup>

**Più mosso** (♩=76)

96 solo

Cl. *p* *mp* *p*

E. Gtr.

Pno. *p* *l.h.* *l.h.*

Vib. *p*

Vln. **Più mosso** (♩=76)

Db.

98

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

*mp*

*p*

*mp*

*p*

*3*

*3*

*3*

*8<sup>vb</sup>*

*sim.*

The musical score for measures 98-100 is written for a full orchestra. Measure 98 is in 4/4 time, and measures 99-100 are in 5/4 time. The Clarinet (Cl.) part has dynamics *mp*, *p*, *mp*, and *p*. The Electric Guitar (E. Gtr.) part has a triplet in measure 100. The Piano (Pno.) part has triplets in measures 99 and 100, and a dynamic marking of *8<sup>vb</sup>* in measure 99. The Vibraphone (Vib.) part has a triplet in measure 100. The Violin (Vln.) part is silent. The Double Bass (Db.) part has a dynamic marking of *sim.* in measure 100.

100

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

*mp*

*8vb*

This musical score page contains measures 100 through 102. The music is written for a six-piece ensemble: Clarinet (Cl.), Electric Guitar (E. Gtr.), Piano (Pno.), Vibraphone (Vib.), Violin (Vln.), and Double Bass (Db.). The piece is in 4/4 time, which changes to 5/4 for measure 101 and back to 4/4 for measure 102. The key signature has one sharp (F#). Measure 100 features a melodic line in the Clarinet with triplets and a mezzo-piano (*mp*) dynamic. The Electric Guitar provides a rhythmic accompaniment with a triplet. The Piano part includes a triplet in the right hand and a single note in the left hand. The Vibraphone plays a melodic line. The Violin and Double Bass are mostly silent in this section, with the Double Bass having a single note in measure 102. A *8vb* (8va) marking is present in the Piano part at the end of measure 102.

Musical score for measures 102-104. The score includes parts for Clarinet (Cl.), Electric Guitar (E. Gtr.), Piano (Pno.), Vibraphone (Vib.), Violin (Vln.), and Double Bass (Db.).

- Measure 102:** Cl. has a whole rest. E. Gtr. has a whole rest. Pno. has a half note D4 (marked #) and a half note C#4. Vib. has a quarter note B3 (marked #), a quarter note A3 (marked #), and a quarter note G3. Vln. has a whole rest. Db. has a half note D3 (marked #).
- Measure 103:** Cl. has a half note F#4 (marked mp), a half note E4 (marked mp), and a half note D4 (marked mp). E. Gtr. has a half note D4 (marked mp), a half note C#4 (marked mp), and a half note B3 (marked mp). Pno. has a half note D4 (marked mp) and a half note C#4 (marked mp). Vib. has a quarter note B3 (marked #), a quarter note A3 (marked #), and a quarter note G3 (marked #). Vln. has a half note F#4 (marked mp), a half note E4 (marked mp), and a half note D4 (marked mp). Db. has a half note D4 (marked mp) and a half note C#4 (marked mp).
- Measure 104:** Cl. has a half note C#4 (marked mf), a half note B3 (marked mf), and a half note A3 (marked mf). E. Gtr. has a half note D4 (marked mp), a half note C#4 (marked mp), and a half note B3 (marked mp). Pno. has a half note D4 (marked mp) and a half note C#4 (marked mp). Vib. has a quarter note B3 (marked #), a quarter note A3 (marked #), and a quarter note G3 (marked #). Vln. has a half note F#4 (marked mf), a half note E4 (marked mf), and a half note D4 (marked mf). Db. has a half note D4 (marked mp) and a half note C#4 (marked mp).



104

Cl.

E. Gtr.

Pno.

Vib.

Vln.

Db.

*mf*

*mp*

*mp*

*mf*

This musical score page contains measures 104 through 106. The music is written for a six-piece ensemble: Clarinet (Cl.), Electric Guitar (E. Gtr.), Piano (Pno.), Vibraphone (Vib.), Violin (Vln.), and Double Bass (Db.). The score is divided into three measures by bar lines. Measure 104 is in 5/4 time, measure 105 is in 4/4 time, and measure 106 is in 5/4 time. The Clarinet part features a melodic line with triplets and a quintuplet, marked *mf*. The Electric Guitar part has a melodic line with a triplet, marked *mp*. The Piano part has a complex rhythmic pattern with triplets in both hands. The Vibraphone part has a melodic line with a triplet. The Violin part has a melodic line with triplets, marked *mp* and *mf*. The Double Bass part has a melodic line with a triplet. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings.

106

Cl.

*mp* *mf* 3 3 *mp* <

E. Gtr.

3 *mp*

Pno.

3 3

Vib.

Vln.

*mf* *mp* 3

Db.

This musical score page contains measures 106 through 108. The music is written for a six-piece ensemble: Clarinet (Cl.), Electric Guitar (E. Gtr.), Piano (Pno.), Vibraphone (Vib.), Violin (Vln.), and Double Bass (Db.). The key signature has one sharp (F#), and the time signature changes from 5/4 to 4/4 in measure 107, then back to 5/4 in measure 108. The Clarinet part begins with a *mp* dynamic, followed by a crescendo to *mf* for a triplet of eighth notes, then another triplet, and ends with a decrescendo from *mp*. The Electric Guitar plays a triplet of eighth notes in measure 106 and a single eighth note in measure 107, with a *mp* dynamic. The Piano features a triplet of eighth notes in the right hand in measure 106 and another triplet in measure 108, while the left hand plays a simple eighth-note accompaniment. The Vibraphone plays a melodic line with eighth notes and quarter notes. The Violin part has a *mf* dynamic in measure 106, a *mp* dynamic in measure 107, and a triplet of eighth notes in measure 108. The Double Bass provides a steady eighth-note accompaniment throughout the measures.

108

Cl. *mf*

E. Gtr. *mp*

Pno.

Vib.

Vln. *mf* *3*

Db.

This musical score page contains measures 108, 109, and 110. The key signature has one sharp (F#) and the time signature changes from 5/4 to 4/4 in measure 109, then back to 5/4 in measure 110. The instruments and their parts are as follows:

- Clarinet (Cl.):** Measures 108 and 109 are in 5/4 time. Measure 108 has a half note F#4, a quarter note G#4, and a dotted half note A4, all beamed together. Measure 109 has a half note A4. Measure 110 is a whole rest.
- Electric Guitar (E. Gtr.):** Measures 108 and 109 are in 5/4 time. Measure 108 has a half note F#4, a quarter note G#4, and a dotted half note A4, all beamed together. Measure 109 has a half note A4. Measure 110 has a half note F#4, a quarter note G#4, and a dotted half note A4, all beamed together.
- Piano (Pno.):** Measures 108 and 109 are in 5/4 time. Measure 108 has a half note F#4, a quarter note G#4, and a dotted half note A4, all beamed together. Measure 109 has a half note A4. Measure 110 has a half note F#4, a quarter note G#4, and a dotted half note A4, all beamed together.
- Vibraphone (Vib.):** Measures 108 and 109 are in 5/4 time. Measure 108 has a half note F#4, a quarter note G#4, and a dotted half note A4, all beamed together. Measure 109 has a half note A4. Measure 110 has a half note F#4, a quarter note G#4, and a dotted half note A4, all beamed together.
- Violin (Vln.):** Measures 108 and 109 are in 5/4 time. Measure 108 has a half note F#4, a quarter note G#4, and a dotted half note A4, all beamed together. Measure 109 has a half note A4. Measure 110 has a half note F#4, a quarter note G#4, and a dotted half note A4, all beamed together.
- Double Bass (Db.):** Measures 108 and 109 are in 5/4 time. Measure 108 has a half note F#4, a quarter note G#4, and a dotted half note A4, all beamed together. Measure 109 has a half note A4. Measure 110 has a half note F#4, a quarter note G#4, and a dotted half note A4, all beamed together.

110 **K**

Cl. *mf*

E. Gtr. *mf*

Pno. *mf*

Vib. *mf* Bongos

Vln. *mf*

Db. *mf*

Detailed description of the musical score: The score is for measures 110, 111, and 112. Rehearsal mark 'K' is at the beginning of measure 110. The key signature has one sharp (F#). The time signature is 5/4 for measures 110 and 112, and 4/4 for measure 111. The instruments and their parts are: Clarinet (Cl.) with a melodic line featuring triplets; Electric Guitar (E. Gtr.) with a melodic line; Piano (Pno.) with a complex rhythmic pattern in the right hand and a bass line in the left hand; Vibraphone (Vib.) with a single note in measure 110 and a rest in measure 111, with 'Bongos' written above the staff in measure 111; Violin (Vln.) with a melodic line featuring sextuplets and triplets; and Double Bass (Db.) with a bass line. The dynamic marking is mezzo-forte (mf) for all instruments.

112

Cl. *mf* *mf*

E. Gtr.

Pno.

Bongos

Vln. *mf* *mf*

Db.

114

Cl. *f* 3

E. Gtr.

Pno.

Bongos

Vln. *f* *mf* 3

Db.

116

Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

This musical score page contains six staves for measures 116 and 117 in 5/4 time. The instruments are Clarinet (Cl.), Electric Guitar (E. Gtr.), Piano (Pno.), Bongos, Violin (Vln.), and Double Bass (Db.).

- Cl.:** Measure 116 has a half note G4 with a slur. Measure 117 has a half note A4 with a slur.
- E. Gtr.:** Measure 116 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, 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E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, 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B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, 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F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, 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118 **L**

Cl. 

E. Gtr.   
*mp*

Pno.   
*mp*

Bongos   
*mp*

Vln.   
**L**

Db.   
*mp*



120

M rall. . . . .

Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

Sheet music for a multi-instrument ensemble. The score is divided into six staves: Clarinet (Cl.), Electric Guitar (E. Gtr.), Piano (Pno.), Bongos, Violin (Vln.), and Double Bass (Db.). The music is in 5/4 time, with a key signature of one sharp (F#). The tempo is marked 'M rall.' (Moderato, Ritardando). The score includes various musical notations such as triplets, slurs, and dynamic markings like '8vb' and '+'. The piece concludes with a final measure in 5/4 time.

[illegible]

124

Cl.

E. Gtr.

Pno.

Bongos

Vln.

Db.

IX

⑤

*ppp*

*ppp*

*pp*

*ppp*

*pp*

# Water Mirrors

- | -

For Symphony Number One  
—Jordan Randall Smith, conductor—  
for their inaugural season

Nicole Murphy

♩ = 54

Violin I

con sord.

*pp*

*mf* *sub. pp*

Violin II

con sord.

*pp*

*mf* *sub. pp*

Viola

*pizz. div.*

*unis.*

Violoncello

*p*

*pizz. div.*

*unis. arco*

*ricochet*

Double Bass

*p*



**A**

9

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*arco*

*p*

*pizz.*

*p*

15

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*p*

*mp*

*mp*

*p*



**B**

20

Vln. I

Vln. II

Vla. (solo I)

Vla.

Vc.

Db.

*p* < *mp*

*p*

*p*

*mp*

*f*

*f*

*mp*

3

27

Vln. I

*sub. p*

Vln. II

*sub. p*

Vla. (solo I)

*mp*

*solo*

Vla. (solo II)

*mp*

Vla.

Vc.

Db.

3

30

Vln. I

Vln. II

Vla. (solo I)

*mf*

Vla. (solo II)

*mf*

Vla.

Vc.

Db.

3

Detailed description: This page contains two systems of musical notation for measures 27-30. The first system (measures 27-29) features Violins I and II with sustained notes and a *sub. p* dynamic. Two solo Violas have more active parts, with the first solo Viola marked *mp* and the second *mp*. The Viola, Violoncello, and Double Bass parts consist of sustained notes. A double bar line with repeat dots is at the start of the second system (measures 30-31). In the second system, the Violins continue with sustained notes. The first solo Viola has a more complex, rhythmic part marked *mf*, while the second solo Viola has a simpler part also marked *mf*. The Viola, Violoncello, and Double Bass parts remain sustained.

32

Vln. I

Vln. II

Vla. (solo I)

Vla. (solo II)

Vla.

Vc.

Db.

*p* *mp* *mp* *p* *mp*

36

Vln. I

Vln. II

Vla. (solo I)

Vla. (solo II)

Vla.

Vc.

Db.

*mp* *p* *mp* *p*

(end solo)

(end solo)





- || -

$\text{♩} = 96$   
(con sord.)

Violin I *pp*

Violin II *pp*

Viola

Violoncello *p*

Double Bass *p*

pizz. *p*

10

Vln. I

Vln. II

Vla.

Vc.

Db.

**A**

18 *senza sord.*

Vln. I *senza sord.*

Vln. II *senza sord.*

Vla. arco *p*

Vc. *p*

Db. pizz. *p*

24

Vln. I

Vln. II *p* *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

30 **B**

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

36

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

42 **C**

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

This musical score block covers measures 42 through 47, marked with rehearsal mark 'C'. The score is for a string ensemble consisting of Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat major or D minor), and the time signature is 5/8. The Violin I part is mostly silent, with rests in measures 42-47. The Violin II part begins in measure 42 with a half note B-flat, followed by eighth notes and a half note in measure 43, then a half note in measure 44, and continues with eighth and sixteenth notes through measure 47. The Viola part starts in measure 42 with a half note B-flat, followed by eighth notes and a half note in measure 43, then a half note in measure 44, and continues with eighth and sixteenth notes through measure 47. The Violoncello part begins in measure 42 with a half note B-flat, followed by eighth notes and a half note in measure 43, then a half note in measure 44, and continues with eighth and sixteenth notes through measure 47. The Double Bass part starts in measure 42 with a half note B-flat, followed by eighth notes and a half note in measure 43, then a half note in measure 44, and continues with eighth and sixteenth notes through measure 47. The dynamic marking *mp* (mezzo-piano) is indicated at the beginning of the Violin II, Viola, Violoncello, and Double Bass parts.

48

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score block covers measures 48 through 53. The key signature remains one flat, and the time signature is 5/8. The Violin I part is mostly silent, with rests in measures 48-53. The Violin II part begins in measure 48 with a half note B-flat, followed by eighth notes and a half note in measure 49, then a half note in measure 50, and continues with eighth and sixteenth notes through measure 53. The Viola part starts in measure 48 with a half note B-flat, followed by eighth notes and a half note in measure 49, then a half note in measure 50, and continues with eighth and sixteenth notes through measure 53. The Violoncello part begins in measure 48 with a half note B-flat, followed by eighth notes and a half note in measure 49, then a half note in measure 50, and continues with eighth and sixteenth notes through measure 53. The Double Bass part starts in measure 48 with a half note B-flat, followed by eighth notes and a half note in measure 49, then a half note in measure 50, and continues with eighth and sixteenth notes through measure 53.

54

Vln. I

Vln. II

Vla.

Vc.

Db.

54 55 56 57 58 59

60

**D**

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mf*

*mf*

*mf*

*mf*

3

60 61 62 63 64

65

div. unis.

Vln. I

Vln. II

Vla.

Vc.

Db.

70

E

div.

Vln. I

Vln. II

Vla.

Vc.

Db.

74 unis.

Vln. I

Vln. II

Vla.

Vc.

Db.

78

F

Vln. I

Vln. II

Vla.

Vc.

Db.

82

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

unis.

*f*

86

G

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

unis.

*f*



90

Vln. I

Vln. II

Vla.

Vc.

Db.

94

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

unis.

div.

3

3

98

Vln. I

Vln. II

Vla.

Vc.

Db.

div. unis.

div.

unis.

div.

102

Vln. I

Vln. II

Vla.

Vc.

Db.

H

div.

unis.

div.

unis.

div.

unis.

div.

unis.

div.

unis.

div.

unis.

106

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*p*

*p*

*p*

div. unis. div. unis. div. unis. div.

111

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*f*

*f*

*f*

unis. div. unis. div.

115

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

unis.

3

119

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

J unis.

3

123

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

unis.

127

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

131 unis. div. unis.

Vln. I

dim.

Vln. II

div. unis. div. unis.

dim.

Vla.

unis. div. unis.

dim.

Vc.

unis. dim.

Db.

dim.

135

Vln. I

*mf* dim.

Vln. II

*mf* dim.

Vla.

div. unis. *mf* dim.

Vc.

*mf* dim.

Db.

*mf* dim.

139

**K**

Vln. I *mp* *dim.* *p*

Vln. II *mp* *dim.* *p*

Vla. *mp* *dim.* *pizz.* *p*

Vc. *mp* *dim.*

Db. *mp* *dim.*

143

Vln. I

Vln. II

Vla.

Vc.

Db.

147 **L**

Vln. I

Vln. II

Vla.

Vc.

mp

arco

Db.

mp

151

Vln. I

Vln. II

Vla.

Vc.

3

Db.

3



155

Vln. I *mp*

Vln. II

Vla.

Vc.

Db.

Measures 155-158. Vln. I: *mp*, half note G#4 with a fermata. Vln. II: eighth notes, ascending and then descending. Vla.: eighth notes, ascending and then descending. Vc.: triplet of eighth notes, ascending. Db.: triplet of eighth notes, ascending.

159

Vln. I

Vln. II

Vla.

Vc.

Db.

Measures 159-162. Vln. I: half note G#4 with a fermata. Vln. II: eighth notes, ascending and then descending. Vla.: eighth notes, ascending and then descending. Vc.: triplet of eighth notes, ascending. Db.: triplet of eighth notes, ascending.

163

**M**

Vln. I

Vln. II

Vla.

Vc.

Db.

164 165 166

167

Vln. I

Vln. II

Vla.

Vc.

Db.

168 169 170

171

Vln. I

Vln. II

Vla.

Vc.

Db.

175

Vln. I

Vln. II

Vla.

Vc.

Db.

3

3

3

3

179

N

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mp*

*mf*

*mf* 3

183

Vln. I

Vln. II

Vla.

Vc.

Db.

3

187

Vln. I

Vln. II

Vla.

Vc.

Db.

3

191

Vln. I

Vln. II

Vla.

Vc.

Db.

195

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

199

Vln. I

Vln. II

Vla.

Vc.

Db.

*>mp*

*p*

*p*

*mp*

203

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical system covers measures 203 to 206. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#). The Violin I part has a long note in the first measure, followed by a half note in the second, and then rests. The Violin II part has a rhythmic pattern of eighth and sixteenth notes. The Viola part has a melodic line with eighth notes. The Violoncello and Double Bass parts have a similar melodic line with eighth notes. The system ends with a double bar line.

207

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical system covers measures 207 to 210. It features the same five staves as the previous system. The Violin I part has a long note in the first measure, followed by a half note in the second, and then rests. The Violin II part has a rhythmic pattern of eighth and sixteenth notes. The Viola part has a melodic line with eighth notes. The Violoncello and Double Bass parts have a similar melodic line with eighth notes. The system ends with a double bar line.

211

Vln. I

Vln. II

Vla.

Vc.

Db.

Measures 211-214. Vln. I: Whole note chord (F#4, C#5). Vln. II: Sixteenth-note pattern (F#4, G#4, A#4, B#4, C#5, B#4, A#4, G#4, F#4). Vla.: Dotted quarter note pattern (F#3, G#3, A#3, B#3, C#4). Vc. and Db.: Half note chord (F#2, C#3).

215

Vln. I

Vln. II

Vla.

Vc.

Db.

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

Measures 215-219. Vln. I: Whole note chord (F#4, C#5). Vln. II: Sixteenth-note pattern (F#4, G#4, A#4, B#4, C#5, B#4, A#4, G#4, F#4). Vla.: Dotted quarter note pattern (F#3, G#3, A#3, B#3, C#4). Vc. and Db.: Half note chord (F#2, C#3). Dynamic markings: *dim.* for Vln. I, Vln. II, Vla., Vc., and Db.



220 rall. . . . . 0 ♩=48

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

*p*

*p*

[illegible]

233 **P**

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score block covers measures 233 to 237. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#). The time signature changes from 4/4 to 5/4 at measure 235 and back to 4/4 at measure 237. Violin II has a dynamic marking of *p* at measure 233 and *mp* at measure 234. The Viola, Violoncello, and Double Bass parts have long horizontal lines indicating sustained notes or rests across the measures.

238 **Q**

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score block covers measures 238 to 242. It features the same five staves as the previous block. The key signature changes to two flats (Bb, Eb). The time signature changes from 4/4 to 3/4 at measure 240 and back to 4/4 at measure 242. The Viola, Violoncello, and Double Bass parts have dynamic markings of *mp* at measures 238, 240, and 242 respectively. The Violin I and Violin II parts have long horizontal lines indicating sustained notes or rests.

245 **R**

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp* *mf* *mf* *mf* *mf*

251

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

257

Vln. I

Vln. II

Vla.

Vc.

Db.

261

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*mp*

*mp*

*mp*

*mp*

$\text{♩} = 54$

pizz.

Violin I

*p*

Violin II

*p*

Viola

*p*

Violoncello

*p*

Double Bass

*p*

*mp*

5

Vln. I

*p*

Vln. II

*p*

Vla.

*p*

Vc.

*p*

Db.

*p*

*mp*

**A**

arco

9

Vln. I

*p*

Vln. II

*p*

Vla.

*p*

Vc.

*p*

Db.

*p*

13

Vln. I

*mp*

Vln. II

*mp*

Vla.

*mp*

Vc.

*mp*

Db.

*mp*

**B**

17

Vln. I *mp* *mf* *f*

Vln. II *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Db. *mp* *mf* *f*

21

Vln. I *sub. p* *mp*

Vln. II *sub. p* *mp*

Vla. *sub. p* *mp*

Vc. *sub. p* *mp*

Db. *sub. p* *mp*

**C**

25

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

29

Vln. I *dim.*

Vln. II *dim.*

Vla. *dim.*

Vc. *dim.*

Db. *dim.*



**D** rall. . . . .

32

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*mp*

*mp*

*mp*

*mp*

Detailed description: This block contains the musical score for measures 32 through 35. The score is for a string ensemble consisting of Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has two flats (B-flat and E-flat). The time signature changes from 6/8 to 7/8, then to 3/8, and back to 7/8. A 'rallentando' (rall.) marking is indicated above the staff. The dynamic marking 'mp' (mezzo-piano) is present for all instruments. The notation includes various note values, rests, and slurs.

**E** Più mosso (♩=63)

36

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*  $\leftarrow$  *mp*

solo

Detailed description: This block contains the musical score for measures 36 through 39. The key signature remains two flats. The time signature changes to 4/4. The tempo marking 'Più mosso' with a quarter note equal to 63 (♩=63) is indicated. The dynamic marking 'p' (piano) transitions to 'mp' (mezzo-piano) for the Violoncello and Double Bass. The Viola and Violoncello parts have a 'solo' marking. The notation includes rests for the Violin I and Violin II parts, and various note values and slurs for the other instruments.

43 [solo]

Vc.

*p*  $\triangleleft$  *mp*  $\triangleleft$   $\text{p}^3$   $\triangleleft$  *mp*

3

48

Vln. I

Vln. II

Vla.

Vc.

Db.

solo **F**

*p*

solo

*p*  $\triangleleft$  *mp*  $\text{p}^3$

*p*  $\triangleleft$  *mp*

5 *mf* 3

53

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*  $\triangleleft$  *mp*  $\triangleleft$  *mp*

*p*  $\triangleleft$  *mp*  $\text{p}^3$   $\triangleleft$  *mp*

solo

*p*  $\triangleleft$  *mp*  $\text{p}^3$   $\triangleleft$  *mp*

*p*  $\triangleleft$  *mp*  $\triangleleft$  *mp*  $\text{p}^3$   $\triangleleft$  *mp* 3 5

57 **G** tutti

Vln. I *p* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

63 **H**

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

70

Vln. I

Vln. II

Vla.

Vc.

Db.

77

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*pizz.*

*p*

*mp*

*p*

*mp*

*p*

83

Vln. I

Vln. II

Vla.

Vc.

Db.

*p* *mp* *mp* *mp* *mp* *mf*

88

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp* *mf* *mp* *mp* *mf* *f*

92 **J**

Vln. I *f*

Vln. II *f*  
*arco*

Vla. *f*

Vc. *f*

Db. *f*

99

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

105

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page contains measures 105 through 108 for a string ensemble. The instruments are Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#). Measures 105 and 106 feature triplets in the Cello and Double Bass parts. Measures 107 and 108 contain rests for the Violin and Viola parts, while the Cello and Double Bass parts continue with sustained notes. A large fermata is placed at the end of the Double Bass line in measure 108.

- IV -

[illegible]



Violin I, Violin II, Viola, Violoncello, and Double Bass staves, measures 17-20. The score shows a transition from 4/4 to 3/4 and back to 4/4 time. Dynamics range from *mf* to *f*. A section marked 'A' begins in measure 18.

[illegible]

24

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

unis.

pizz.

26

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*p*

div. arco

28

Vln. I

Vln. II

*mf*

Vla.

Vc. arco

Db.

29

Vln. I

Vln. II

Vla.

Vc.

Db.

**B**

div.

*mf*

*p*

pizz.

unis.

31

Vln. I *f* *mf* *div.* *unis.*

Vln. II *f* *p*

Vla. *div.* *unis.*

Vc. *f*

Db. *f*

33

Vln. I *f* *mf*

Vln. II *f*

Vla. *f* *pizz.*

Vc. *f*

Db. *f*

37

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*f*

*pizz.*

*arco*

**C**

39

Vln. I

Vln. II

Vla.

Vc.

Db.

42

Vln. I

Vln. II

Vla.

Vc.

Db.

[illegible]

Violin I: Treble clef, 4/4 time. Measure 48: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter). Measure 49: B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter). Measure 50: E4 (quarter), D4-C4 (beamed eighth notes), B3 (quarter). Fingerings: 5, 5, 5, 5, 5.

Violin II: Treble clef, 4/4 time. Measure 48: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter). Measure 49: B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter). Measure 50: E4 (quarter), D4-C4 (beamed eighth notes), B3 (quarter). Fingerings: 5, 5, 5, 5, 5. Marking: unis.

Viola: Alto clef, 4/4 time. Measure 48: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter). Measure 49: B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter). Measure 50: E4 (quarter), D4-C4 (beamed eighth notes), B3 (quarter). Fingerings: 5, 5, 5, 5, 5.

Violoncello: Bass clef, 4/4 time. Measure 48: G3 (quarter), A3-B3 (beamed eighth notes), C4 (quarter). Measure 49: B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter). Measure 50: E3 (quarter), D3-C3 (beamed eighth notes), B2 (quarter). Fingerings: 5, 5, 5, 5, 5.

Double Bass: Bass clef, 4/4 time. Measure 48: G3 (quarter), A3-B3 (beamed eighth notes), C4 (quarter). Measure 49: B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter). Measure 50: E3 (quarter), D3-C3 (beamed eighth notes), B2 (quarter). Fingerings: 5, 5, 5, 5, 5.



50

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*mf*

53

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*mf*

div. arco

[illegible][illegible]

60

Vln. I

Vln. II

Vla.

Vc.

Db.

*f* 5

arco 5

arco 5

arco 5

62

Vln. I

Vln. II

Vla.

Vc.

Db.

**F** div. *f*

*mf* 5

arco div. *f*

pizz. *f*

pizz. *f*

[illegible][illegible]

68

div. unis. div.

Vln. I

Vln. II

Vla.

Vc.

Db.

70

Vln. I

Vln. II

Vla.

Vc.

Db.

[illegible]

76 **G** rall. . . . ♩=52

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*mp*

*p*

*mp*

*p*

*mp*

83

Vln. I

*mp*

Vln. II

*mp*

Vla.

Vc.

Db.

87

**H**

Vln. I

Vln. II

Vla.

Vc.

Db.

92

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

pizz.

arco

*pp*

*pp*

*pp*

*pp*

*p*

*pp*

*p*

3

5

(#)

98

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

3



103  $\text{♩} = 96$

Vln. I *pp*

Vln. II *pp*

Vla. *p* *p* *mp*

Vc. *pp*

Db.

108

Vln. I *pp* *p*

Vln. II

Vla. *p*

Vc.

Db.

117

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*pp*

*pp*

*pp*

*p*

*p*

*pp*

*p*

arco

124

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*p*

*pp*

*pp*

*p*

*p*

*mp*

130

J

Vln. I

*mp*

*p*

Vln. II

*p*

Vla.

*mp*

*p*

Vc.

*mp*

Db.

*mp*

*p*

135

Vln. I

*mp*

Vln. II

*mp*

Vla.

*mp*

Vc.

Db.

*mp*

146

Vln. I

*mp* *mf*

Vln. II

*mp* *mf*

Vla.

*mp* *mf*

Vc.

*mp*

Db.

*mp* *mf*

K

150

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

unis.

*mf*

*mf*

*mf*

*mf*

*mf*

153

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mf*

*mf*

*mf*

*mf*



68

162 *rit.*

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*p* 3

3 3

*p*

*p*

165

Vln. I

Vln. II

Vla.

Vc.

Db.

*dim.*

*dim.*

3 *dim.*

*dim.*

*dim.*

# dark waters

# air stirs

two haikus for unaccompanied mezzo-soprano

NICOLE MURPHY



# dark waters

In these dark waters  
drawn up from my frozen well  
... glittering of spring

Ringai

# air stirs

April's air stirs in  
willow-leaves ... A butterfly  
floats and balances

Basho

# dark waters

for unaccompanied mezzo-soprano

Text by Ringai

In these dark waters,  
drawn up from my frozen well  
... glittering of spring

Nicole Murphy

$\text{♩} = 54$

**p** **p** **mp** **mp**

(IPA) u: m u: o m u:

7 **mf** **mp** **mf** **p**

o m u: a: o m

12 **p** **mp** **p** **mp**

In thee s in these dark wa - ters in these  
(these)

17 **mf** **pp** **pp** **p**

dark dark dark wa-ter - s (Hum) a:—

**Più mosso**

23 **mp** **p** **mp** **mp** **p** **mp**

u: In these in these dark wa ters drawn

30 **mf** **mp** **mf** **mp**

up from my fro-zen well drawn up from my

**Meno mosso**

33 **mf** **mp**

fro - zen from my fro - zen well glit - ter - ing of spring

# air stirs

for unaccompanied mezzo-soprano

Text by Basho

Nicole Murphy

April's air stirs in  
willow-leaves... A butterfly  
floats and balances

♩ = 72

mp

Ap - ril's air \_\_\_\_\_ Ap-ril's air \_\_\_\_\_ stirs \_\_\_\_\_

5

Ap-ril's air \_\_\_\_\_ Ap-ril's air \_\_\_\_\_ stirs \_\_\_\_\_

9

\_\_\_\_\_ Stirs in wil-low leaves a: \_\_\_\_\_

13

\_\_\_\_\_ in wil-low leaves \_\_\_\_\_ Stirs in wil-low leaves air \_\_\_\_\_

17

stirs in wil-low leaves in wil-low leaves Ap - ril's air \_\_\_\_\_

21

Ap - ril's air \_\_\_\_\_ stirs in wil - low leaves air \_\_\_\_\_

24

stirs in wil - low leaves, in wil - low leaves \_\_\_\_\_

26 *mf* **Poco riten.** *mf* **Meno mosso** *mp*

a but-ter - fly floats a but-ter - fly floats a

29 *p*

but - ter - fly floats and ba - lan - ces

# Dearest Mother...

Excerpts from  
*Queenie: Letters from an Australian Army Nurse, 1915-1917*

for Soprano, Viola & Piano

**Nicole Murphy**

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*Dearest Mother...* uses text taken from 'Queenie: Letters from an Australian Army Nurse, 1915-1917', with kind permission from Pat Richardson, Anne Skinner, and Queenie's family.

Edith ('Queenie') Florence Avenell (-1936) was a hospital nurse and matron born in the Queensland town of Gympie. She enlisted for service the day after the ANZAC alliance stormed the beaches of Gallipoli, embarking from Sydney aboard the *Mooltan* on 15 May 1915. The ship travelled along the southern coastline of Australia to Fremantle, then departed for Egypt. During the war Queenie was stationed in Egypt, France and England, before returning home and being discharged from the Australian Army Nursing Service on 17 January 1919.

The collection of letters that Queenie wrote to her mother during her years of service demonstrate insight into the life of a vibrant, young nurse who is passionate about the patients under her care. The early letters paint the picture of an excited, inquisitive young woman, experiencing new places and cultures, and socialising with the other servicemen and women. As the war continues, Queenie endures the cold European winters and becomes increasingly more worn down by the reality of war.

### I - Leaving Home

Dearest Mother,  
We've been at sea now since Monday.  
The weather is simply beautiful, simply beautiful.  
We had a dance last night, dipping, dipping and stepping.  
A waltz... I even ragged!  
Dipping and stepping and dipping and stepping.  
A waltz... I even ragged.

You will think we are all thinking of pleasure,  
but it's so funny at sea not hearing any war news.  
Our letters are to be strictly censored  
so it will be very hard to write.

The sea is like a mill pond and so blue, it is so blue.  
There are hundreds of little flying fish,  
shoals of porpoises, jumping, jumping and racing us.  
I can't get over the calmness of the sea.  
It's just like the Brisbane River.

I have such lots to tell you,  
I do wish you were here,  
but never mind,  
wait 'till I get home.

## II - Egypt

Dear Mum,  
We were terribly busy today, getting ready for new patients.  
Poor beggars, poor beggars.  
All the arms and legs, with shrapnel wounds.  
Poor beggars, poor beggars.  
My patients all have nightmares, on return from Gallipoli.  
My patients all have nightmares, killing Turks, yelling out.  
I'm on the go all the time, and my feet are sore.  
My feet are sore.

Dearest Mother,  
Poor old boys look awful.  
Just shattered wrecks, awful.  
Just shattered wrecks.  
I feel sorry for Australia, it will be nothing but broken men after the war.  
The leaves are all dropping, soon the trees will be bare.  
It is so cold now and I am scared to think what it will be like at Christmas.

## III - France

Mum, I met such a nice friend.  
Such a nice, nice, friend.  
Lieutenant Cunningham.  
So good to me, so nice.  
We go out, we have such gay, gay times.  
Lieutenant Cunningham.  
So good to me, so nice.

Lieutenant Cunningham.  
He went to the front, I got three letters from him.  
This week, his pal wrote to say he is killed.

## IV - England

Dearest Mum and all at home,  
It's a bitter cold windy day.  
I can't get warm sitting over a fire.  
I can hardly hold this pen, it's so darned cold.  
Mum, I sometimes wonder, if we should ever get home again.  
It's only a matter of time and they will all be killed.  
It's awful to hear, but it's only too true.  
We are not the fresh creatures of two years ago.

# Dearest Mother...

Excerpts from 'Queenie: Letters from an Australian Army Nurse, 1915-1917'

## I

Nicole Murphy

♩ = 50

*p*

Soprano

Dear-est Mo ther\_\_\_\_\_ we've been at sea now since Mon-day The

*mp* 3

Piano

*p* *con ped.* *mp* *p*

3

S.

wea ther\_\_\_\_\_ is sim-ply beau-ti-ful, sim-ply beau-ti- ful\_ oh\_ oh\_

*mf* 3

Pno.

*mf*

5

S.

Pno.

*p* *mp* *p*



7

S. *p* We had a

Pno.

8 **A** *mp*

S. dance last night \_\_\_\_\_ dip - ping, dip - ping and

Pno. *mp*

9 *mf* *mp*

S. step - ping \_\_\_\_\_ a waltz, I e - ven ragged!

Pno. *mf* *mp*

10 *mp* *mf* *mp* *mf*

S. *(♩=♩)*

Dip-ping and step-ping and dip-ping and step-ping, Dip-ping and step - ping a

Pno. *mp*

12 *mp* *mf*

S. waltz, I e - ven ragged I

Vla. *pizz.* *mf*

Pno. *mf*

14 *mp*

S. ragged Dip, step step, dip, step, step, dip, step step dip step

Vla. *arco* *mp*

Pno.

16 *mf* *f* *mf*

S. Dip, step step, dip, dip, step dip Dip, dip, step, dip, step step

Vla. *mf* *f* *mf*

Pno.

18 *f* *sub. p* **B**

S. Dip, step step, dip, step, step, dip, You will think we are all

Vla. *f* *sub. p* **B**

Pno. *sub. p*

21 *mp* *p* *mp*

S. think-ing of plea sure but it's so fun-ny at sea not hear-ing a-ny

Vla. *mp* *p*

Pno. *mp* *p* *mp*

23 *p* 3

S. war news Our let - ters are to

Vla.

Pno. *p*

25 *mp* 3 *p*

S. be strict-ly cen sored so it will be ve-ry hard to

Vla. *mp* *p*

Pno. *mp* *p*

27

S. write

Vla. *mp*

Pno. *mp*

29

S. *mp* The

Vla.

Pno. *mp* *mf* *mp*

32 **C**

S. *mf* 3 *mp*  
sea pizz. is like a mill pond and so

Vla. *mp* *mf*

Pno. **C** *mp* *mf*

34 *mf* *mp*

S. blue it is so blue There are

Vla. *mf* *mp*

Pno. *mf* *mp*

36 *mf* *mp*

S. hun dreds of lit-tle fly-ing fish shoals of por-poi-ses

Vla. *mf* *mp*

Pno. *mf* *mp*

38 *mf* *mp*

S. jum - ping jum-ping and ra-cing us I can't get

Vla. *mf*

Pno. *mf*

40 *mp*

S. o-ver the calm - ness of the sea It's

Vla. *mp*

Pno. *mp*

42

S. just just like the Bris - bane ri -

Vla.

Pno.

43

S. *ver arco* I have

Vla.

Pno.

46

S. *mp* such lots to tell you *p* I do wish you were *mp*

Vla.

Pno.

47

S. *p* *mp*

here but ne-ver mind,— wait— till I come

Vla.

Pno. *p*

**attacca**

The musical score is for three parts: Soprano (S.), Viola (Vla.), and Piano (Pno.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Soprano part begins at measure 47 with a half note B-flat, followed by a quarter rest, then a quarter note B-flat, and continues with eighth and sixteenth notes. Dynamics are marked *p* (piano) and *mp* (mezzo-piano). The Viola part is mostly silent, with a few notes in the first measure. The Piano part features a complex accompaniment with many beamed sixteenth and thirty-second notes in both hands. A dynamic of *p* is marked in the second measure. The score concludes with a double bar line and the instruction **attacca**.



## II

49  $\text{♩} = 66$

S.  $\text{home}$

Vla.

Pno.  $\text{mp legato}$

50  $\text{mp}$

S.  $\text{Dear}$

Vla.

Pno.

51

S.  $\text{Mum, We were ter - ri - bly}$

Vla.  $\text{mp}$

Pno.

52 *mf* *mp*

S. bu - sy to - day get - ting rea - dy for new

Vla. *mf*

Pno. 6 6 6 3

53 *mf* *mp* *mf*

S. pa - tients. Poor beg - gars, poor

Vla. *mf* *mp* *mf*

Pno. 6 6 6 6 6 3 3

55

S. beg - gars, poor

Vla. 3

Pno. *mf* 6 6 6 6

56

S. *mf*  
beg - gars. All the

Vla.

Pno. 6 6 6 3

57

S. *mf*  
arms and legs with

Vla. *mf*

Pno. *mf* 6 6 6 6

58

S. *mf*  
shrap - nel wounds. All the

Vla.

Pno. 6 6 6 3

59

S. arms and legs with

Vla.

Pno.

60

S. shrap - nel wounds. Poor

Vla.

Pno.

61

S. beg - gars, poor

Vla.

Pno.

62

S. beg - - gars. Poor

Vla.

Pno.

63

S. beg - - gars, poor

Vla.

Pno.

64

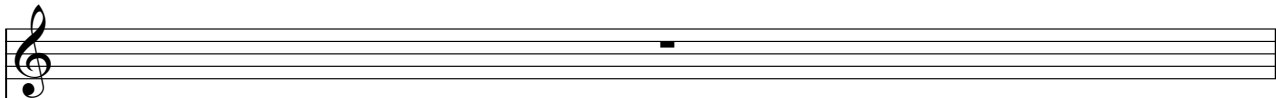
S. beg - - gars.

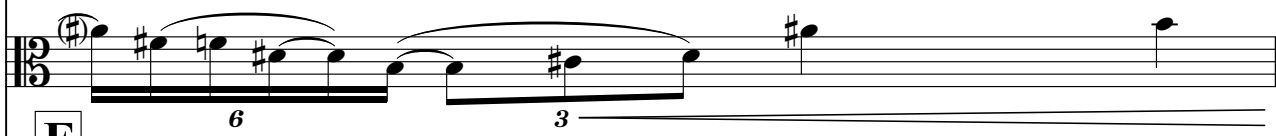
Vla.

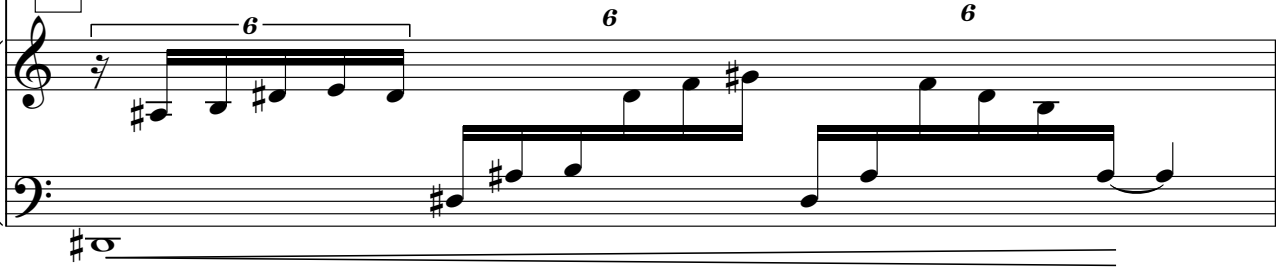
Pno.

**F**


65

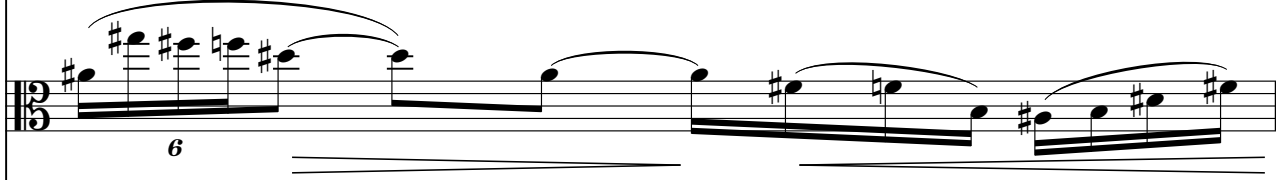
S. 

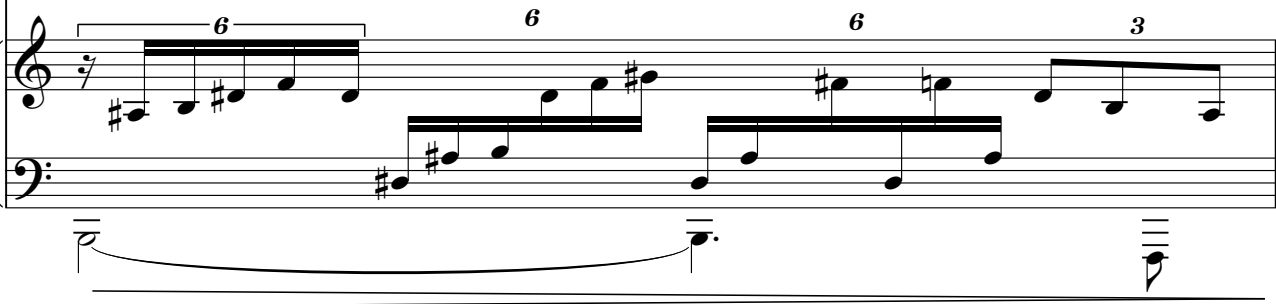
Vla. 

Pno. 

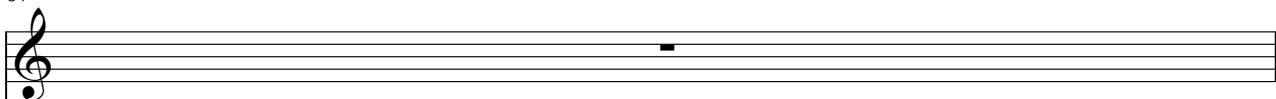
66

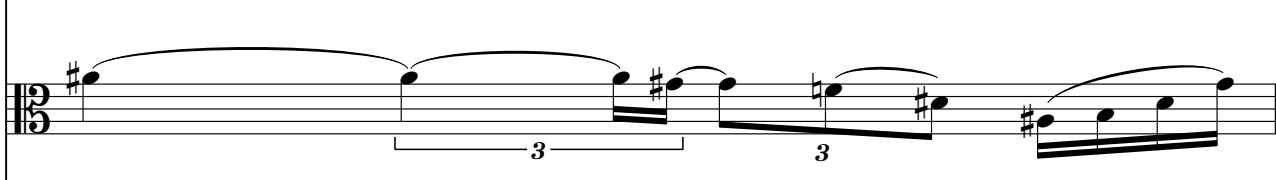
S. 

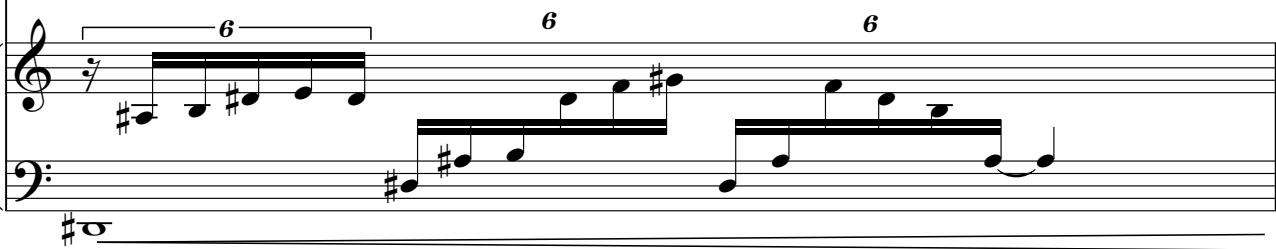
Vla. 

Pno. 

67

S. 

Vla. 

Pno. 

68

S. *mf* My pa-tients all have

Vla.

Pno. *mf*

69

S. night - - mares on re - turn from Gal -

Vla. *mf*

Pno. *mf*

70

S. li - po - li. My pa-tients all have

Vla.

Pno.

71

S. *night - - mares, kil - ling Turks, yel - ling*

Vla.

Pno.

72

S. *out. I'm on the*

Vla.

Pno.

73

S. *go all the time and my feet are*

Vla.

Pno.



18

rit.

(♩=50)

H

♩=60

74

S.

sore.

My feet are sore.  
sul tasto

Vla.

Pno.

rit.

(♩=50)

H

♩=60

76

S.

Dear - est Mo - ther, Poor old boys look aw - ful. Just

Vla.

Pno.

79

S.

shat - tered wrecks, just shat - tered wrecks. Aw - ful

Vla.

Pno.

82

S. *shat-tered wrecks, shat-tered wrecks.*

Vla.

Pno.

*(8)* *8<sup>vb</sup>*

84

S. *I feel sor-ry for Aus-tra-li-a, it will be no-thing but*

Vla.

Pno.

*mp* *3* *8<sup>vb</sup>*

86

S. *bro-ken men af-ter the war. The*


Vla.

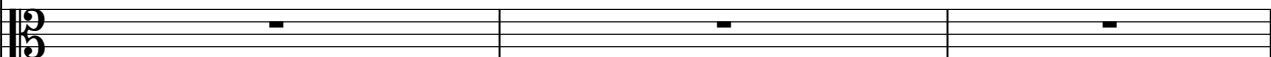
Pno.

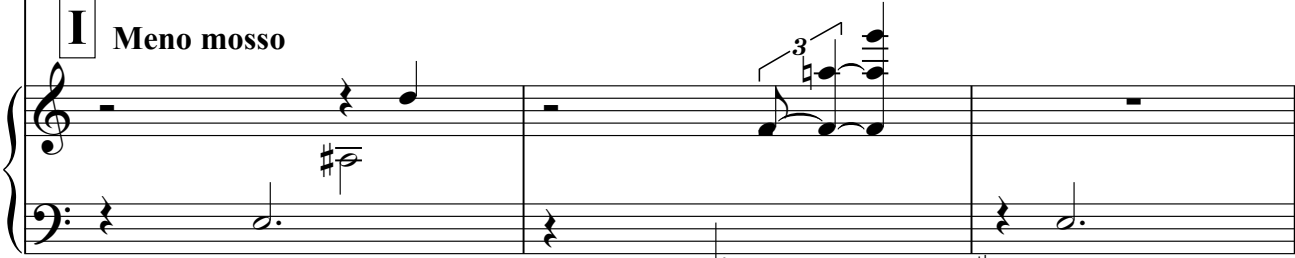

*p* *3* *poco rit.* *pp* *8<sup>vb</sup>*

20

89 **I** **Meno mosso**

S.   
leaves are all drop -ping, soon the trees will be bare. It is so cold now and I'm

Vla. 

Pno. **I** **Meno mosso**   


92

S.   
scared to think what it will be like at Christ-mas.

Vla. 

Pno.   


## III

21

96 ♩=84

S.

Vla.

Pno.

*p* *legato*

*mf*

*pp*

101

S.

Vla.

Pno.

(norm.)

*p* *mp* *p* *mp*

106

S.


Vla.

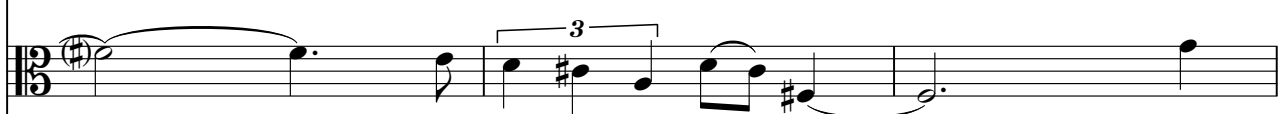
Pno.

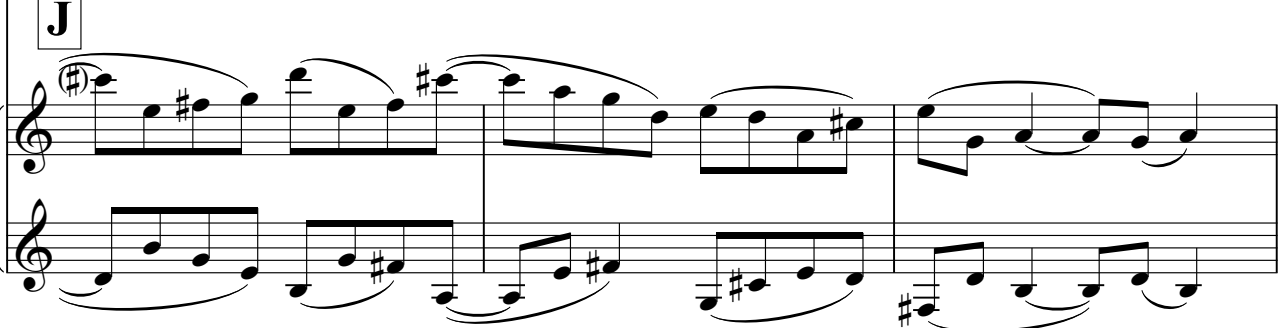
*p*

Mum,


110

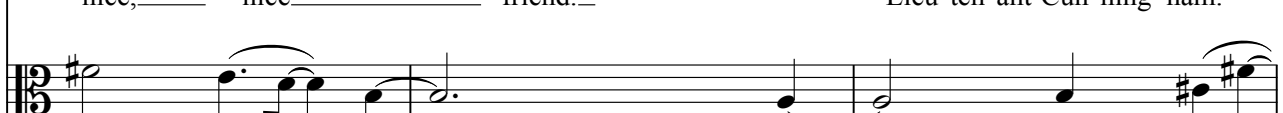
S.   
I met such a nice friend. Such a


Vla. 

Pno. 

113

S.   
nice, nice friend. Lieu-ten-ant Cun-ning-ham.

Vla. 

Pno. 

116

S.   
So nice, so good to me, so nice. We go

Vla. 

Pno. 

120 *mp* *mp*

S. out We have such gay gay

Vla.

Pno. *mp*

123 *p* **K**

S. times Lieu-ten-ant Cun-ning- ham

Vla. *pp* *mp* *mf*

Pno. *p* *mp* *mf*

126

S.

Vla. *mp* *mf*

Pno. *mp* *mf*

8vb

129

S. *mp* Lieu-ten-ant Cun-ning-ham,

Vla. *p*

Pno. *mp*

132 (8) *mf* so nice So good to me *mf*

Vla. *mf*

Pno. *mf*

135 *mf* *f* Lieu-ten-ant Cun-ning-ham Lie-ten-ant Cun-ning-ham so *f*

Vla. *f*

Pno. *f*

138 *mf* *mp*

S. nice to me So good, good, to me

Vla.

Pno. *mp*

141

S.

Vla.

Pno. *p*

146 *p* *pp* *p*

S. Lieu-ten-ant Cun-ning-ham

Vla.

Pno. *pp*

M



152

*mp* *mp* *p*

S. he went to the front I got three let-ters from him. this

Vla.

Pno.

156

*mf*

S. week his pal wrote to say he is killed

Vla.

Pno.

161

**N**

*mp* *mf* *p*

Vla.

Pno.

167

*mp* *p* *pp* *rit.* *attacca*

Vla.

## IV

174  $\text{♩}=50$  *p*

S. *mp*

Dear-est Mum,—and all at home It's a bit-ter win-dy cold day I can't get

Vla.  $\text{♩}=50$  *p*

Pno.

*Depress pedal for entire movement*

179 *mf*

S. *p* *mp*

warm sit-ting o ver a fire— I can hard - ly hold this pen it's so darned  
(ricochet)

Vla. *mf* *mp*

Pno.

182 *mf* *p* *mp*

S. cold Mum I some-times won-der, if we should e - ver get home a-

Vla. *mf* *p* *mp*

Pno.

28

186

S. *mf* *f* *mp*

gain It's on-ly a mat-ter of time and they will all be killed— it's—

Vla. *mf* *f*

Pno.

189

S. *p*

aw-ful to hear but it's on-ly too true We are not the fresh

Vla. *mp* *p*

Pno.

192

S. *pp*

crea- tures of two years a - go

Vla. *pp*

Pno.